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HOLLYWOOD MEMORABILIA

Julien's
AUCTIONS

**HOLLYWOOD
LEGENDS**

December 14 - 17, 2023

ROBOTS, WIZARDS, HEROES & ALIENS
Contemporary Hollywood Auction, PART I

Thursday
DEC 14TH
Evening Session



**Day 1
(Evening Session)
Print & Online Catalogue**



**Day 3
(Day Session)
Online Catalogue**



**Day 2
(Day Session)
Online Catalogue**



**Day 4
(Day Session)
Online Catalogue**

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- ASHLEY GUERRERO Photographer/Editor
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HOLLYWOOD LEGENDS

December 14 - 17, 2023

Live Auction Location
Day 1 (Evening Session)
The Beverly Hilton
9876 Wilshire Boulevard
Beverly Hills, CA 90210

Live Auction Location
Day 2, Day 3, Day 4 (Day Sessions)
Julien's Auctions
13007 S. Western Avenue
Gardena, CA 90249
(By Appointment Only)

Public Exhibition
Julien's Auctions
13007 S. Western Avenue, Gardena, CA 90249
(By Appointment Only)

Hollywood Legends - Day 1 (Evening Session)
Robots, Wizards, Heroes & Aliens: Contemporary Hollywood Auction, Part I
Thursday, December 14th at 6:00 p.m. Pacific Time

Hollywood Legends - Day 2 (Day Session)
Robots, Wizards, Heroes & Aliens: Contemporary Hollywood Auction, Part II
Friday, December 15th at 10:00 a.m. Pacific Time

Hollywood Legends - Day 3 (Day Session)
Coming Soon
Saturday, December 16th at 10:00 a.m. Pacific Time

Hollywood Legends - Day 4 (Day Session)
Coming Soon
Sunday, December 17th at 10:00 a.m. Pacific Time

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Julien's Auctions, The Auction House To The Stars

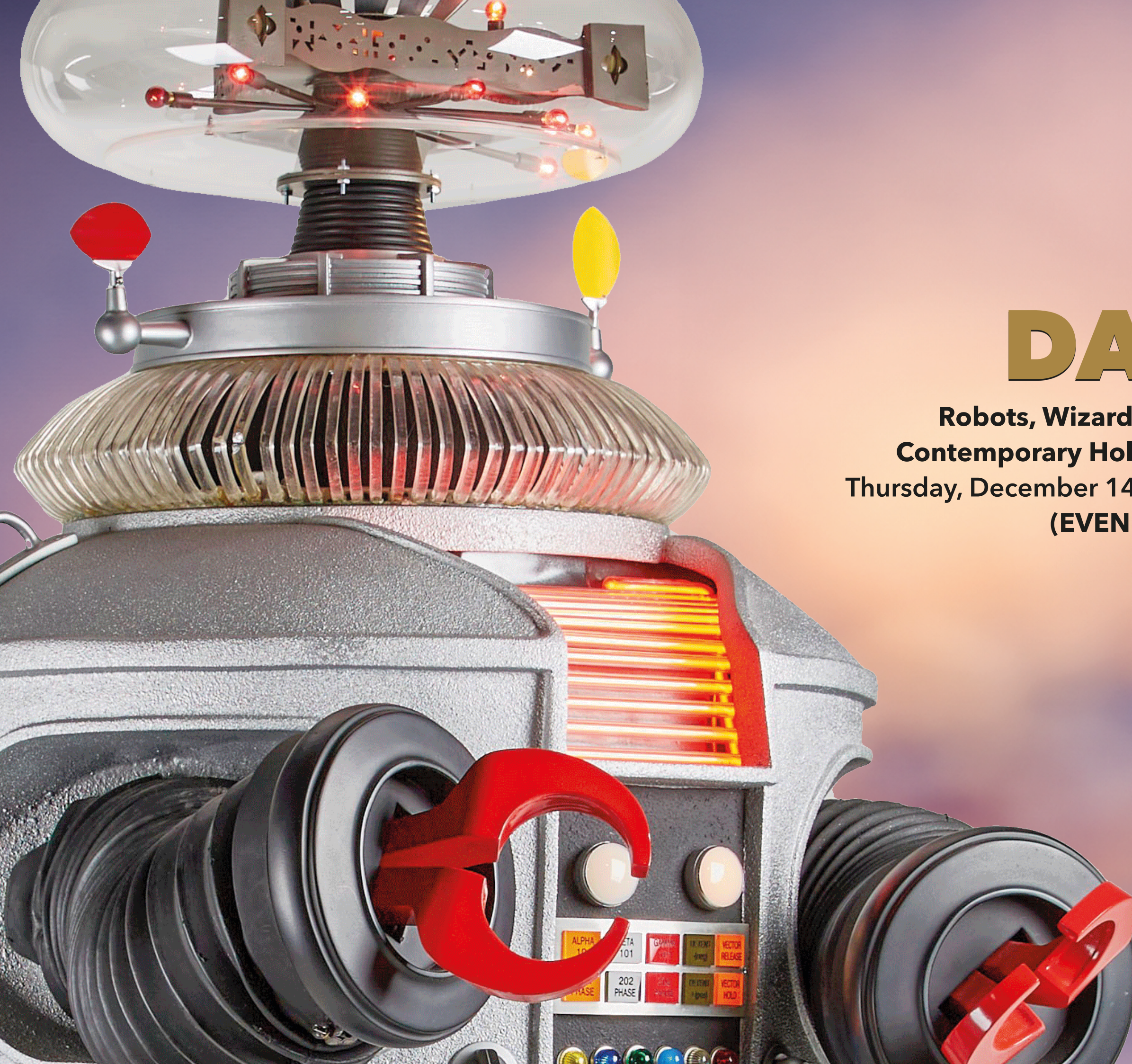
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Sale Number 3363



DAY 1

**Robots, Wizards, Heroes & Aliens:
Contemporary Hollywood Auction, Part I**
Thursday, December 14th at 6:00 p.m. Pacific Time
(EVENING SALE)



Lot 1

Back To The Future Part II **Michael J. Fox "Marty McFly"** **Hoverboard Prop (with DVD)**

An original wooden Mattel hoverboard prop as used by Michael J. Fox as "Marty McFly" in *Back to the Future Part II* (Universal Pictures, 1989).

This hoverboard prop is composed of a wooden deck, hand-painted in a vibrant hot pink, and features custom-made graphics adhered to both sides. The graphics include the Mattel logo in two places, and alternating pink, yellow, and green stripes throughout a pink patterned background. This hoverboard retains the original hole where handlebars would have been mounted during production. Two Velcro strips are present to the underside of the board near the rear. An opening is also present at the rear that extends approximately two inches into the main body.

As Marty flees from Griff (Thomas F. Wilson) and his gang, he notices a young girl riding this type of hoverboard scooter. Marty takes the scooter from the girl and removes the handlebars, leaving something akin to a futuristic skateboard. Marty learns how to control the hoverboard and is chased by the gang into a small body of water, where he comes to a halt. As Griff and his gang approach on their own hoverboards, Marty ducks and falls into the water, causing Griff and the others to crash into a building.

Includes a DVD of the film.

29.25 x 8.25 x 1.25 inches

\$20,000 - \$30,000



Lot 2

Back to the Future Part II **Thomas F. Wilson** **"Griff Tannen" P.I.T. Bull** **Hoverboard Prop (with DVD)**

An original wooden P.I.T. Bull hoverboard prop as used by Thomas F. Wilson as "Griff Tannen" in *Back to the Future Part II* (Universal Pictures, 1989).

This hoverboard prop is composed of wood, with resin and metal components, that has been painted black and red and features P.I.T. Bull decals along the surface. Silver-tone metal heat shields are present where the outrigger rockets would be mounted.

As Griff and his gang chase Marty McFly (Michael J. Fox) across a body of water in the town square, this type of board can be seen used by the actor. As Griff and his gang approach Marty on their own hoverboards, Marty ducks and falls into the water, causing Griff and the others to crash into a building.

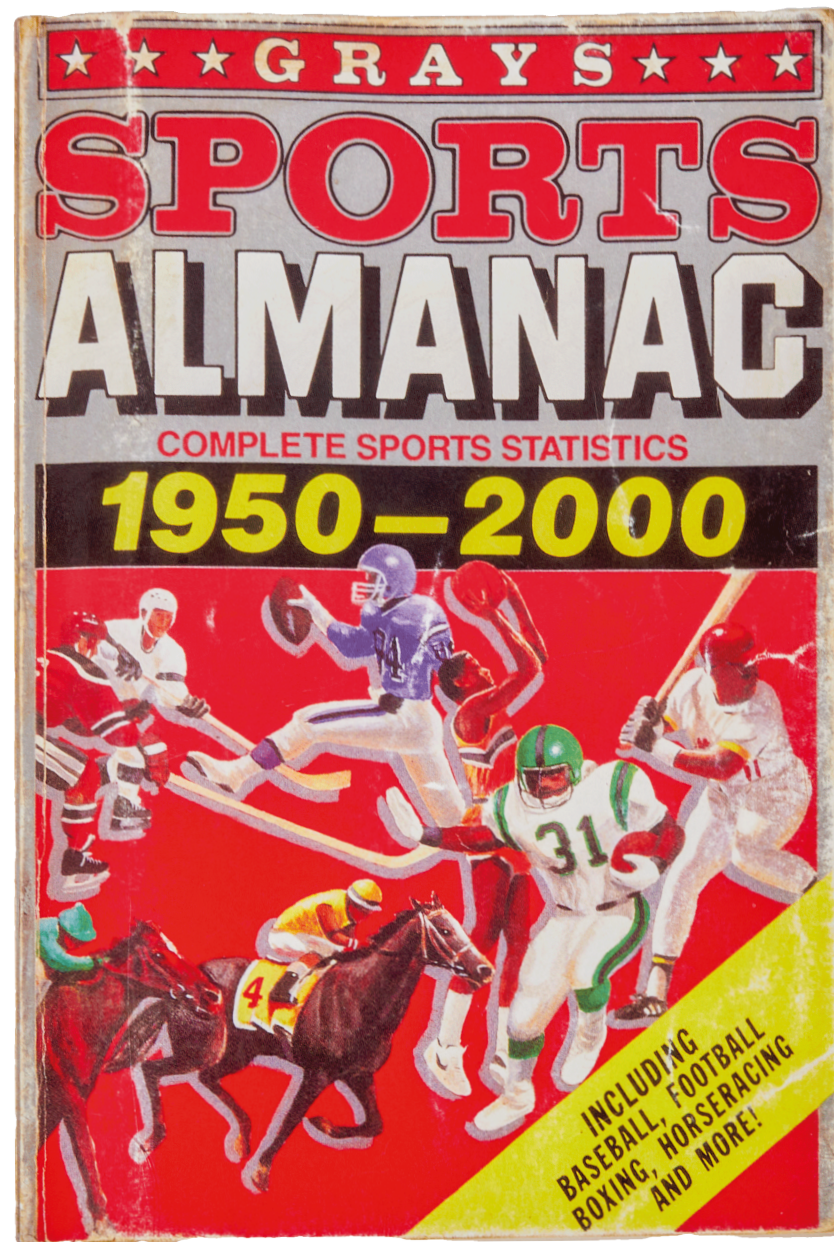
Accompanied by a Certificate of Authenticity from Planet Hollywood which reads, "A 'Pit Bull' hoverboard used in the film, *Back to the Future II*."

Includes a DVD of the film.

36 x 14.5 inches

\$10,000 - \$20,000





Lot 3
Back to the Future Part II
Grays Sports Almanac Prop (with DVD)

An original Grays Sports Almanac prop, as used in the film *Back to the Future Part II* (Universal, 1989).

Because this is a prop, many of the interior pages are repeated as they were only needed to make the prop look thicker and not contain actual pertinent information. The most notable repeated page is the one containing the football scores for October 1, 1955 with the score for UCLA beating Washington 19 to 16 at the top. This page is present three times throughout book, most likely because this is the game that Old Biff Tannen (Thomas F. Wilson) uses to prove the power of the book to Young Biff Tannen (Thomas F. Wilson) in the film and its repeated presence allowed Wilson to flip through the book and find the page faster. The date in the film that Old Biff Tannen travels back in time to is November 12, 1955.

The Almanac is the central MacGuffin of *Back to the Future Part II* with the plot hinging around Marty McFly (Michael J. Fox) buying it in the future in 2015, only to have it stolen by Old Biff Tannen who gives it to the younger version of himself in the past and ends up changing the future so dramatically that Marty and Doc Brown (Christopher Lloyd) must travel back to the past themselves in order to re-steal the Almanac and save the future. Due to its significance to the plot, this prop is seen several times throughout the film.

Includes a DVD of the film.

6 x 8.75 x 0.25 inches

\$5,000 - \$7,000



Lot 4
Back to the Future
Cast-Signed Video Release Poster

A video release poster for *Back to The Future* signed by the cast and crew including Michael J. Fox (Marty McFly), Christopher Lloyd (Emmett "Doc" Brown), Lea Thompson (Lorraine Baines) and more.

Other signatures includes: producer Neil Canton, Director of Photography Dean Cundey, Donald Fulilove (Goldie Wilson); writer Bob Gale, composer Alan Silvestri, James Tolkman (Gerald Strickland); Harry Waters Jr. (Marvin Barry), Claudia Wells (Jennifer Parker), and Tom Wilson (Biff Tannen).

This poster is unique because Fox does not usually inscribe his character's name, "Marty," on a poster.

36 x 24 inches / the poster is rolled

\$500 - \$700





Lot 5
Ghostbusters II
"Slimer" Maquette (A)

An original Slimer character maquette, created by Industrial Light and Magic, from the production of the Ivan Reitman film *Ghostbusters II* (Columbia Pictures, 1989).

This maquette is composed of cast plaster, hand-painted green, and is mounted on a wooden base.

Note: the maquette is missing a finger on one hand.

7.75 x 6 x 8 inches

\$3,000 - \$5,000



Lot 6
Ghostbusters II
"Slimer" Maquette (B)

An original Slimer character maquette, created by Industrial Light and Magic, from the production of the Ivan Reitman film *Ghostbusters II* (Columbia Pictures, 1989).

This maquette is composed of cast plaster with a terracotta-tone finish, and is mounted on a wooden base.

7.25 x 4.25 x 9 inches

\$3,000 - \$5,000





Lot 7
Die Hard - Bruce Willis "John McClane" & Lethal Weapon - Mel Gibson "Martin Riggs"
MP5 Stunt Machine Gun Prop (with DVD)

A stunt MP5 machine gun prop used by Bruce Willis as "John McClane" in *Die Hard* (Twentieth Century Fox, 1988) as well as by Mel Gibson as "Martin Riggs" in *Lethal Weapon* (Warner Bros., 1987).

Made of cast rubber, this machine gun was modeled after a variation of a Heckler & Koch HK94, chopped and converted to resemble an MP5A3. The prop features various markings, including "HK 94," "Kal. 9mm x 19," "La France Specialties, San Diego, CA," and more.

Note: this prop exhibits signs of wear and aging.

Accompanied by a Certificate of Authenticity from Mike Papac, Weapons Coordinator for *Die Hard 1 & 2*, and *Lethal Weapon 1, 2, and 3* - and a DVD of the film.

11 x 19.5 x 2.5 inches

\$5,000 - \$7,000



Lot 8

The Rocketeer
Billy Campbell "Cliff Secord / The Rocketeer"
Ensemble (with DVD)

An original Rocketeer ensemble as worn in the film starring Billy Campbell as "Cliff Secord / The Rocketeer" in the film *The Rocketeer* (Walt Disney Pictures, 1991).

This original ensemble includes a hero Rocketeer helmet, leather fire resistant jacket, fire-resistant trousers, vintage leather boots, and a stunt rocket pack.

The highly detailed hero Rocketeer helmet features a resin construction finished in gold-tone paint. Unique features include simulated welding and rivets along the edges and surfaces of the helmet. Written in black marker on the inside of the helmet is the number "111," and an adhesive label reads, "024036." Ventilation openings are present at the mouth and near the forehead. A brown leather strap is fastened by Velcro inside the helmet to secure it to the wearer's head.

The distressed tan leather jacket with quilted charcoal lining has a "Courtney Johns Santa Fe" label to the interior. In three places, including the neck and inside one of the pockets, "Ray Take Off" is written in marker. No size label is present.

The khaki trousers included in this lot feature flares and elastic stirrups. Writing inside the waistline reads, "Reg Fit/ Sarna," indicating that the trousers were procured for used by stunt performer Michael John Sarna, who performed stunts as the Rocketeer. These trousers feature the same inner charcoal quilted lining present in the jacket.

The leather boots are vintage and have a Dehner's Omaha brand label, with the numbers, "38986/292," written above.

The rocket pack is composed of resin, hand-painted in a black and silver-tone finish. In multiple places the rocket pack exhibits wear from production use. Multiple screws are threaded into the body of the rocket pack.

Cliff Secord / The Rocketeer can be seen wearing this type of ensemble throughout the film.

Includes a DVD of the film.

PROVENANCE Lot 198, "Hollywood Auction 24," Profiles in History, March 31, 2006.

\$20,000 - \$30,000





Lot 9

Indiana Jones and the Temple of Doom Harrison Ford "Indiana Jones" Rope Bridge Machete Prop (with DVD)

An original machete prop as used by Harrison Ford in his legendary role as Indiana Jones in *Indiana Jones and the Temple of Doom* (Paramount Pictures, 1984).

The machete is composed primarily of steel, with a long curving blade secured at the base between the two halves of the handle grip, both of which show hand-painted detailing. The rope bridge machetes were made solely for the actual rope bridge sequence only, and they do not compare in construction to any of the other machetes seen in the film. This is the longer blade version, made for the distant shots used in the rope bridge scene (enabling the sword to still be viewed clearly) but matches intrinsically in construction to its foreground partner.

The rope bridge sequence is one of the film's most iconic scenes. Indiana Jones obtains his machete after beating down one of the evil "Thuggees," then tries to make his escape across the rope bridge, only to be confronted by foes descending on him from both sides. Indiana then takes the ultimate risk and chooses to cut the bridge loose by slicing through the ropes with this machete.

This original machete prop was obtained directly by David Oliver of Propmasters in the early 1990s from Barry Wilkinson, the Property Master on the film, and was part of an archive of props obtained from the film.

Accompanied by its original production leather sheath in which it was stored during filming between takes.

Includes a DVD of the film.

NOTE: The winning bidder will need to make arrangements to collect this lot from the UK.

Approximately 42 inches long

\$45,000 - \$55,000



Lot 10

Conan the Destroyer Arnold Schwarzenegger "Conan" Atlantean Stunt Sword Prop (with DVD)

An original "Atlantean" stunt sword prop as used by Arnold Schwarzenegger as "Conan" in *Conan the Destroyer* (Universal Pictures, 1984).

This prop sword, which was obtained directly from a stunt coordinator on the film's set, is composed of cast resin with an internal metal armature, and features a hand-painted iridescent silver-tone blade with gold-tone hilt and imitation cord wrapped handle. The original sword was designed by Ron Cobb, with hero versions being produced by Jody Samson. Along the edge of the blade are runic symbols, which according to Jody Samson were not from a real language. This unique style of sword features a blade guard that extends above the guard so that the user had a larger range of grip and motion.

This type of sword is used by Schwarzenegger throughout the film and is one of the most identifying props of his character, Conan the Barbarian.

Includes a DVD of the film.

\$10,000 - \$20,000





Lot 11

***Pirates of the Caribbean: On Stranger Tides* Screen-Matched Johnny Depp "Jack Sparrow" Hero 18th Century Dueling Flintlock Pistols (with DVD)**

A pair of screen-matched circa 1740's non-operational flintlock dueling pistols, used by Johnny Depp as "Jack Sparrow" in the film *Pirates of the Caribbean: On Stranger Tides* (Walt Disney Pictures, 2011).

This lot features a pair of Queen Anne silver-mounted flintlock pistols with wooden grips and ornate faces on stamped silver-tone plates attached at the butt of each pistol. The barrel features an engraving on one side, "BIRMINGHAM," as well as "R. WILLOUGHBY" on the opposite side. Stamping on the underside of the pistols reads, "1/ 1/ P/ WR/ V," while the other reads, "2/ 2/ P/ WR/ V." The sequential numbers present on both pistols meant that they originally came as part of a dueling set, with the other tools and components present in this lot.

These 18th century deactivated firearms are accompanied by an antique wooden chest that contains a gun powder flask, an iron musket ball mold, a two chambered powder and lead doser with the stamping "POUDRE" and "PLOME," seven iron musket balls, an iron tool designed to unscrew the barrel, and various other tools and components. Included with the case is its original key. A fragment of paper that has been taped to the inner lining of the box reads, "M. Samuel Vernon to ... Rubell" The inside of the wooden chest is lined in a green fabric that has likely been reupholstered in the last fifty years.

This type of flintlock pistol is the signature weapon of Jack Sparrow, seen throughout the *Pirates of the Caribbean* series. In the film, the wood grain on one of the two pistols in this lot can be screen-matched to a scene where Jack Sparrow abandons Angelica (Penélope Cruz) on a remote island, and tosses the flintlock pistol in the sand near her head. Sparrow says, "One pistol, one shot." He continues, "Besides this is a well-traveled trade route, you can signal a passing ship, or you can just bite the proverbial bullet, as it were." Then, when Angelica fires the only shot at Jack, but fails to hit him, Sparrow responds by saying... "Missed."

The consignor notes that these props were purchased through the Tortuga Trading Company, who supplied many of the firearms used during the production of *Pirates of the Caribbean: On Stranger Tides*.

Includes a DVD of the film.

Case: 16 x 2.5 x 9.5 inches

\$35,000 - \$45,000





Lot 12

Captain America: The First Avenger
Chris Evans "Captain America" Hero Shield Prop (with DVD)

An original hero "Vibranium" Captain America shield prop, as used by Chris Evans as "Steve Rogers / Captain America" in the film *Captain America: The First Avenger* (Marvel Studios, 2011).

This incredible Captain America shield is from the first film in the iconic franchise. The quality and weight of this example indicates it was likely used for close-up shots, while lower quality examples would have been used in battle scenes and as stunt props. The hand-painted wear, applied during production, exhibits details consistent with the shield visible in the scene where Captain America's classic round shield is first introduced in the film.

After meeting with Howard Stark and having the "Vibranium" prototype shield tested by Peggy Carter as she fires a gun at Steve Rogers, the scene switches to Captain America gearing up to battle the forces of Hydra. This style of shield is clearly visible as Captain America and his Howling Commandos storm a building with firearms drawn.

This shield is built from machined aluminum that is anodized red and blue and features genuine leather hand straps. The machined aluminum is roughly 1/4 inch thick and the "machined" pattern is consistent throughout the entire shield. The leather hand straps are fully adjustable, featuring classic slider style buckles. The ends of the straps are secured by bolts mounted on aluminum brackets.

Includes a DVD of the film.

25.75 inches

\$50,000 - \$70,000



Lot 13

Captain America: The First Avenger
Special Effects Master Shield

An original special effects master shield employed to create the shields used by Chris Evans as "Steve Rogers / Captain America" in *Captain America: The First Avenger* (Marvel Studios, 2011).

This master shield is composed of a machined aluminum disk with adhesive residue on the front side in the pattern of Cap's shield. The back side features four holes where arm straps would be attached, as well as three threaded bolts with nuts.

This "master shield" would be used to produce the iconic shield that Captain America acquires after meeting with Howard Stark. As part of the shields testing, Peggy Carter fires a gun directly at Steve Rogers, then the scene switches to Captain America gearing up to battle the forces of Hydra. This style of shield is clearly visible as Captain America and his Howling Commandos storm a building with firearms drawn, and throughout the rest of the film.

25.75 x 2.5 inches

\$10,000 - \$20,000





Lot 14

***Captain America: The First Avenger*
Chris Evans "Steve Rogers / Captain America" USO Shield Prop (with DVD)**

An original USO shield prop as used by Chris Evans as "Steve Rogers / Captain America" in *Captain America: The First Avenger* (Marvel Studios, 2011).

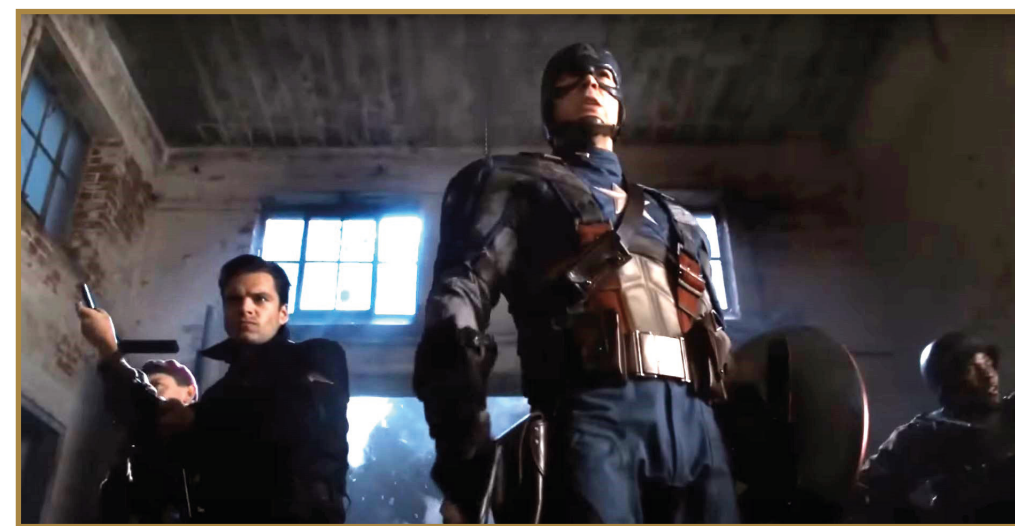
This shield is composed of resin and fiberglass, with faux leather straps adhered on the back side for securing the wearer's arm. The weight and quality of this shield indicates it was likely utilized for scenes that required a rigid stunt prop.

This type of shield can be seen while Captain America is performing on-stage as "The Star Spangled Man." The iconic stars and stripes of Captain America's costume are depicted on the shield. Captain America is also seen using this style of shield in battle against Red Skull (Hugo Weaving) and Hydra.

Includes a DVD of the film.

25 x 19.5 inches

\$15,000 - \$25,000



Lot 15

***Captain America: The First Avenger*
Chris Evans "Steve Rogers/ Captain America" Belt, Holster,
and Bandolier Props (with DVD)**

An original leather belt, holster, and bandolier as worn by Chris Evans as "Steve Rogers / Captain America" in the film *Captain America: The First Avenger* (Marvel Studios, 2011).

All three props are composed of leather with stitched borders. The belt buckle is composed of resin with a silver-tone finish. Written in black marker on the interior of the belt is, "C Evans #4." The gun holster appears to be standard government issue, and is stamped "US."

Captain America wears these type of accessories once he obtains the Vibranium shield, and the accessories continue to be used throughout the rest of the film.

Includes a DVD of the film.

\$10,000 - \$20,000





Lot 16

Captain America: Civil War

Robert Downey Jr. "Tony Stark / Iron Man" Mark 46 Helmet Prop (with DVD)

An original hero Iron Man Mark 46 helmet prop as worn by Robert Downey Jr. as "Tony Stark / Iron Man" in the Russo brothers film *Captain America: Civil War* (Marvel Studios, 2016).

This helmet is composed of electro-plated resin, resembling metal, with a polished gold-tone finish on the faceplate. The interior of the helmet features electrical components and an engraved portion that reads, "2507_SPTNIK_Mk46/ Helmet_CheekSlim_MIR." Foam padding is present throughout the interior of the helmet. A removable magnetic component is present at the back of the neck.

Captain America: Civil War follows the Avengers in a fierce internal battle between a faction led by Iron Man (Robert Downey Jr.) and a faction led by Captain America / Steve Rogers (Chris Evans). Later in the film, Iron Man tracks down Rogers and Bucky Barnes (Sebastian Stan) to form a truce between the opponents. When Tony Stark learns that Barnes was responsible for the death of his parents in 1991, Stark initiates an intense fight between Captain America, the Winter Soldier, and himself.

The Mark 46 armor, and subsequently the helmet, were damaged by Captain America and the Winter Soldier at HYDRA's Siberian facility. In the next film to feature Iron Man, *Spider-Man: Homecoming* (Marvel Studios, 2017), this helmet style would be updated as part of the Mark 47 armor.

Includes a DVD of the film.

10.25 x 7.75 x 10 inches

\$30,000 - \$40,000



Lot 17

Iron Man

Stan Lee Signed Double-Sided Film Poster

An original Stan Lee signed theatrical release poster for *Iron Man* (Paramount Pictures, 2008).

This two-sided poster features Iron Man's profile and a reverse image on the back side. Stan Lee signed his name in black marker.

40 x 27.25 inches / The poster is rolled

\$200 - \$300





Lot 18

Iron Man

Robert Downey Jr. "Tony Stark / Iron Man" Mark II Helmet Prop (with DVD)

An original hero Iron Man Mark II helmet as worn by Robert Downey Jr. as "Tony Stark / Iron Man" in the Jon Favreau film *Iron Man* (Marvel Studios, 2008).

The helmet is composed of fiberglass with a brushed metallic exterior. The interior of the helmet features electrical components and wiring, allowing the eyes to light up. Foam padding is present throughout the interior. The faceplate and a rear neck component are magnetically attached, so that the helmet can be securely fitted onto the wearer.

Iron Man wears this type of helmet after escaping Afghanistan, and tests it out despite being warned against doing so by his new user interface system, "J.A.R.V.I.S." During the first flight test with this new suit, Iron Man pushes the armor past its altitude limit and nearly succumbs to the effects of high altitude icing. After almost crashing, Iron Man flies back to his home in Malibu and crash lands on top of a Shelby Cobra parked in his garage.

Includes a DVD of the film.

12 x 9 x 7.5 inches

\$30,000 - \$40,000



Lot 19

Avengers: Age of Ultron

Don Cheadle "James Rhodes / War Machine" Mark II Helmet Prop (with DVD)

An original Mark II War Machine helmet as worn by Don Cheadle as "James Rhodes / War Machine" in the Joss Whedon film, *Avengers: Age of Ultron* (Marvel Studios, 2015).

This helmet is composed of fiberglass, with a silver-tone and textured dark gray exterior surface. The interior portion of the helmet features electrical components, as well as a padded fabric lining. Openings for ventilation are present underneath the eye sections of the helmet. The wiring inside of the helmet connects to the eye sections, which illuminate with a white-blue glow.

In *Avengers: Age of Ultron*, James Rhodes / War Machine once again assists the Avengers, this time in their battle against the artificial intelligence, Ultron (James Spader). War Machine makes an appearance in the film when helping civilians escape during the Battle of Sokovia, and with Iron Man (Robert Downey Jr.) in the fight against Ultron. War Machine attacks and defeats Ultron's drones, which were headed for the S.H.I.E.L.D. Helicarrier. By the end of the film, War Machine would be trained as a member of the Avengers.

Includes a DVD of the film.

11.5 x 8.25 x 7 inches

\$10,000 - \$20,000





Lot 20

Logan

Hugh Jackman “Logan / Wolverine” Hero Claw Props (with DVD)

An original pair of hero, metal claw props as worn by Hugh Jackman (Logan / Wolverine) in the James Mangold film, *Logan* (20th Century Fox, 2017).

The claw props are each composed of three metal blades, connected to a metal bracket with a silicone cover that fits concealed in the wearer’s palm.

In the X-Men series, Wolverine’s skeleton and claws are composed of a metal alloy known as Adamantium. Wolverine can be seen wielding these type of claws throughout the film, most notably in the opening fight sequence, when he’s attacked by a group of mercenaries.

Includes a DVD of the film and a carrying case.

\$30,000 - \$40,000





Lot 21

Batman v Superman: Dawn of Justice
Ben Affleck "Bruce Wayne / Batman"
Kryptonite Spear Prop (with DVD)

An original Kryptonite spear prop as used by Ben Affleck as "Bruce Wayne / Batman" and Henry Cavill as "Superman / Clark Kent" in the Zack Snyder film, *Batman v Superman* (Warner Bros. Pictures, 2016).

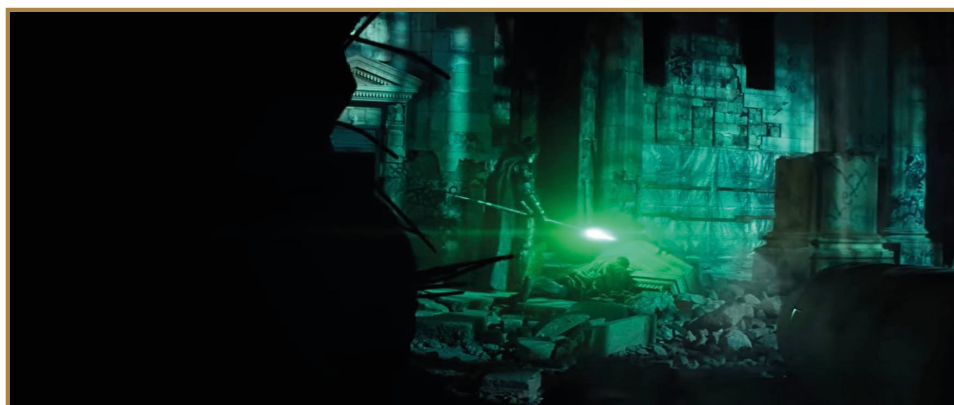
The staff is composed of resin, metal, and rubber, with hand-applied silver-tone detailing throughout, and features a removable resin and silicone spear tip. Lighting elements are present on the top of the spear, allowing the spear tip to glow bright green. These electronic components have not been tested for operation.

This type of spear can be seen used in an epic battle between Batman and Superman (Henry Cavill) after the two are deceived by Lex Luther (Jesse Eisenberg). After Batman uses a kryptonite gas to subdue Superman, Batman picks up this type of staff and approaches a wounded Superman, planning to end his life. Just before Batman deals the final blow, Superman mutters "Save Martha." This spear can also be seen wielded by Superman in the final battle scene of the film, when Doomsday is defeated.

Includes a DVD of the film.

Spear: 63.75 x 2 inches; Topper: 16 x 4.75 inches

\$25,000 - \$35,000



Lot 22

Batman & Robin
Arnold Schwarzenegger "Mr. Freeze"
Freeze Ensemble and Freeze Gun Prop (with DVD)

An original ensemble and "freeze gun" prop as seen used by Arnold Schwarzenegger as "Dr Victor Fries / Mr. Freeze" in *Batman & Robin* (Warner Bros., 1997).

This elaborate costume includes production-used components, including a fabric bodysuit, multiple silver-tone tunics, silver-tone trousers, Mr. Freeze's helmet, metal armor panels for the chest, back, thighs, and arms, as well as silver-tone gloves. Components within this lot are composed of cast resin, fiberglass, metal alloy, vacuformed plastic, fabric, and hard rubber.

Included with this ensemble is a production-used stunt "freeze gun" composed of cast rubber, painted to resemble metal.

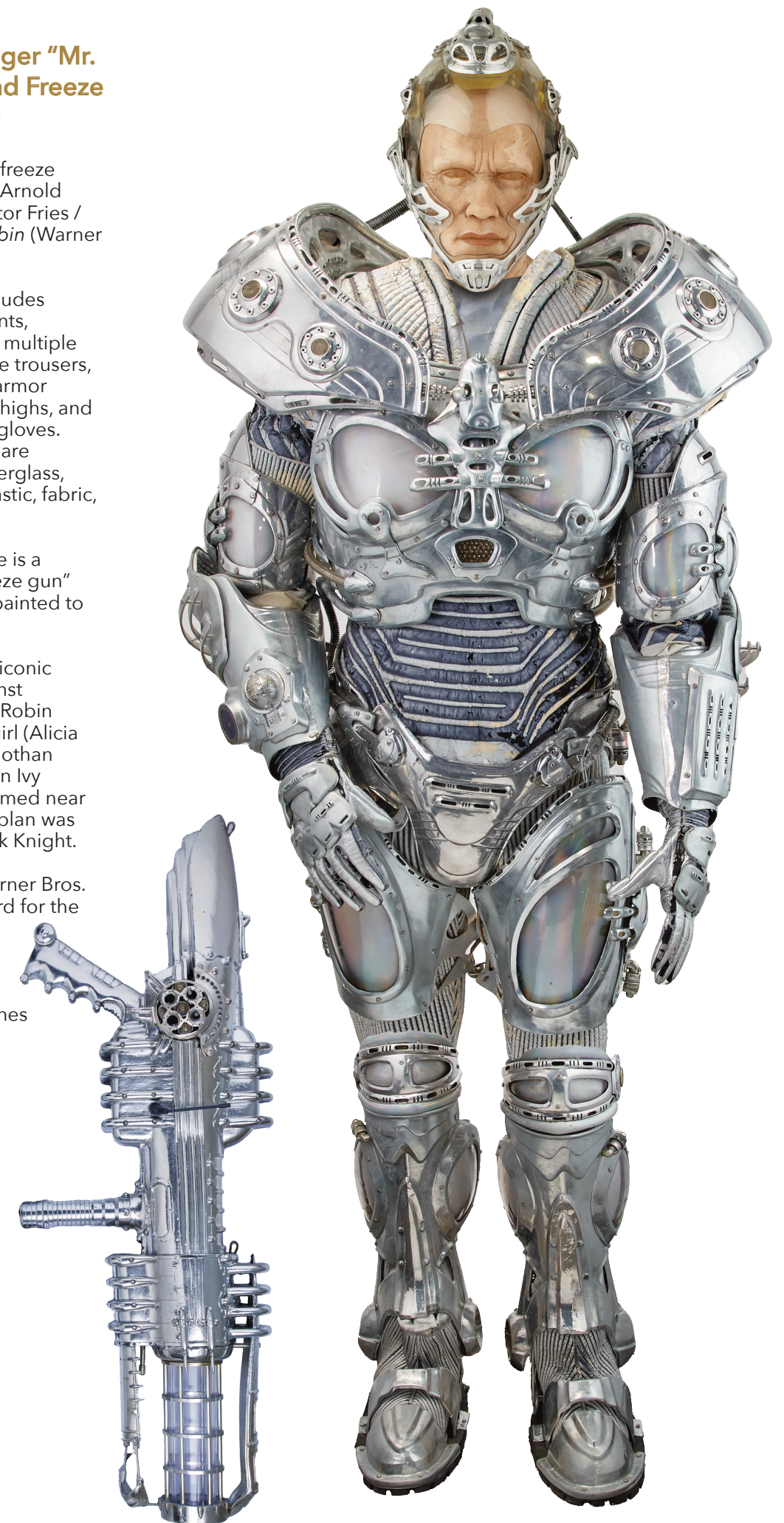
Mr. Freeze would wear this iconic outfit in his final battle against Batman (George Clooney), Robin (Chris O'Donnell), and Batgirl (Alicia Silverstone) as he freezes Gotham City. Teaming up with Poison Ivy (Uma Thurman), victory seemed near for the supervillain, but his plan was ultimately foiled by the Dark Knight.

Also accompanied by a Warner Bros. Corporate Archive asset card for the Mr. Freeze gun.

Includes a DVD of the film.

Freeze Gun: 38 x 16 x 7 inches

\$30,000 - \$50,000



Lot 23

Batman Returns
Michael Keaton "Bruce Wayne / Batman" Batsuit Costume (with DVD)

A Batsuit costume worn by Michael Keaton as "Bruce Wayne / Batman" in the legendary comic book film *Batman Returns* (Warner Brothers, 1992).

The costume contains original elements that have been professionally restored to production-level quality, including a foam rubber chestpiece with attached shoulder and upper arm armor, a black foam latex cowl, and a foam rubber waist piece with upper leg armor.

The boots are done in a retro style of Air Jordan VI sneakers. These are the same type of sneakers that Keaton wore while filming *Batman Returns* in 1991, the same year they debuted. Nike gave a custom overhaul to the basketball shoes in a murdered-out colorway, allowing the Caped Crusader to roam through Gotham City in style.

Batman Returns was released on June 19, 1992 and grossed \$45.7 million during its opening weekend - the highest grossing opening weekend in history at that time. The film is commonly regarded today as one of the best (if not the best) Batman film ever made.

28 x 73.5 x 20 inches

\$50,000 - \$70,000



Lot 24

Batman
Bat Symbol Chest Insignia Prop

An original Bat Symbol chest insignia prop used on the iconic Batsuit costume worn by Michael Keaton as "Batman / Bruce Wayne" in *Batman* (Warner Brothers, 1989).

Made of resin and painted in black and yellow, this Bat Symbol features a small crater to show where a bullet has bounced off during battle. The numbers "02" are written and underlined on the back in red marker. Aged adhesive is also still present on the back.

A cultural and box office sensation when it was released, *Batman* is looked upon today as the true start of the modern superhero film.

4.5 x 6 x 0.25 inches

\$2,000 - \$3,000



2.5ft



Lot 25
Tim Burton
Original "The Joker Steals Christmas" Painting

An original Tim Burton painting created in 1985 during his transition to Warner Bros.

The painting on canvas panel depicts the Joker running with a stolen Christmas tree, and is housed in a red and white candy cane-style frame.

Please note: A small chip is at the bottom left of the frame.

Accompanied by a Letter of Authenticity from Julie Hickson.

Frame: 23.5 x 29.5 inches ; Sight: 21.25 x 27.25 inches

\$60,000 - \$80,000



9in



Lot 26
Tim Burton
Original "Merrie Christmas" Painting

An original Tim Burton painting created in 1985.

The mixed media on paper painting depicts a snowman-dog hybrid wearing a Seuss-like hat, with "Merrie Christmas" handwritten in ink at the bottom right.

Accompanied by a Letter of Authenticity from Julie Hickson.

8.25 x 9 inches

\$30,000 - \$50,000



2ft



Lot 27

Tim Burton
Original "Sad Bunny" Painting

An original Tim Burton painting created in 1984 after the completion of *Frankenweenie* (Walt Disney Productions, 1984).

This acrylic on canvas painting depicts a mourning bunny, placing flowers at the foot of a cemetery headstone.

Accompanied by a Letter of Authenticity from Julie Hickson.

18 x 24 inches

\$30,000 - \$50,000



2.5ft



Lot 28

Tim Burton
Original Reindeer Painting

An original Tim Burton painting created in 1983 while in early development of *The Nightmare Before Christmas* (Touchstone Pictures, 1993).

The acrylic on canvas painting features a reindeer standing on top of a mountain, with towering antlers decorated with ornaments.

Accompanied by a Letter of Authenticity from Julie Hickson.

15 x 30 inches

\$30,000 - \$50,000



Lot 29

What Dreams May Come
Robin Williams "Chris Nielsen"
Ensemble (with DVD)

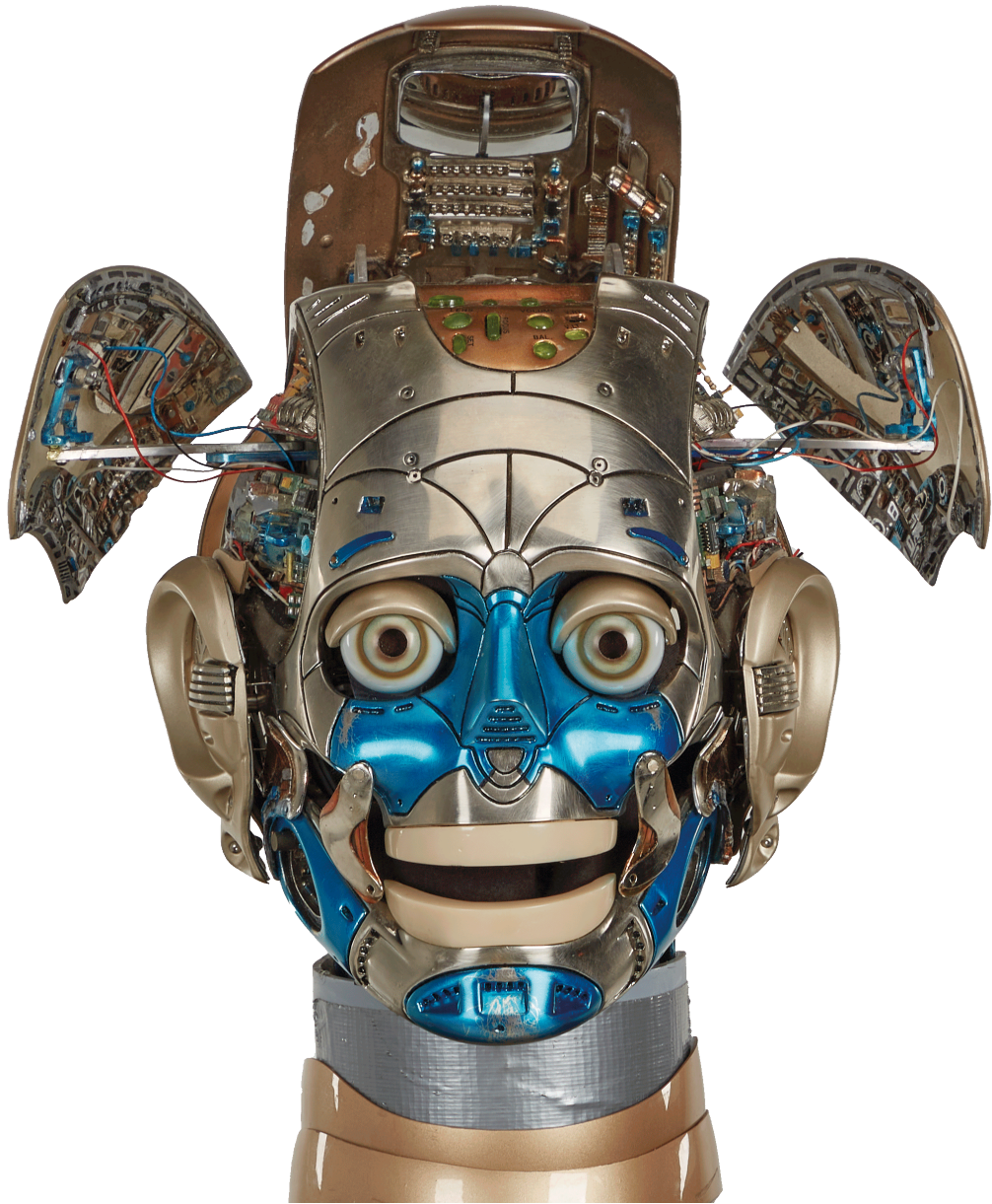
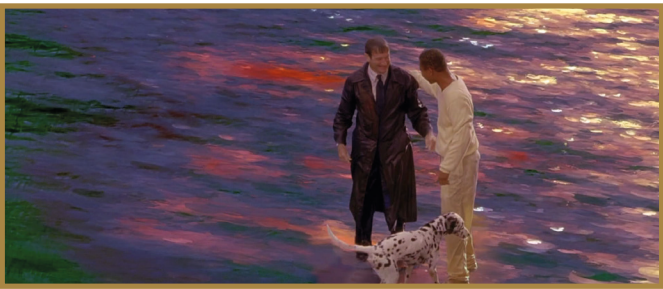
An ensemble worn by Robin Williams as "Chris Nielsen" in the fantasy/drama *What Dreams May Come* (Interscope Communications, 1998).

The ensemble includes a white button-down shirt with grey paint splatters throughout, labeled "Yves Saint Laurent" with "Sc. 49-50 Chris" handwritten on the label, size L; a pair of black wool dress pants with colorful paint splatter on the ends of each leg, labeled "Brooks Brothers," size 35; a charcoal grey, single-vent trenchcoat with colorful paint splatter and faux "charcoal" stuck to the coat, no size or label present; and a pair of black leather oxford loafers, labeled "Rockport," size 9. Together with a garment bag with costumer's notes, as well as a costume tag.

Includes a DVD of the film.

PROVENANCE From the Collection of Reel Clothes and Props

\$1,000 - \$2,000



Lot 30

Bicentennial Man
Robin Williams "Andrew Martin" Hero Animatronic Head and Custom Display Stand

The hero animatronic head of Robin Williams as "Andrew Martin" in *Bicentennial Man* (Columbia, 1999) made of metalized resin, electronic circuitry, wiring, lights, metal, and plastic. The head is mounted on an acrylic display case, customized with photos from the film's poster and moments in the film where the prop was used.

This hero prop was featured in the scene where Andrew visits Rupert Burns (Oliver Platt) who is experimenting with ways to make robots appear more human-like. After Rupert has made a new human face for Andrew (which looks conspicuously like Robin Williams), he peels Andrew's rubber face off to reveal his interior robotic face, scaring both Andrew and Rupert's female-like robot Galatea (Kiersten Warren).

Comes with a Futaba 6EXHP 6-channel PCM/PPM(FM) selectable radio control system remote control and instruction manual, a black fabric lanyard with a metal clip-on hook, a two-piece acrylic stand for a circular object, a Futaba FBC-19B(4) dual battery charger, and various interior electrical components including: JR Sport 4.8V 700 mAh batteries, Futaba R149DP 72mhz 9-channel receiver, Futaba R156F 72mhz 6-channel micro receiver, Futaba S3003 standard servo, Futaba S3107 micro servos, Futaba S3002 indirect drive, and Expert Electronics Y Harness 6-inch. All electronic capabilities are untested.

Minor hairline scratches are present, two metal pieces from inside the head have become detached and are included in a plastic bag, and the bottom "teeth" piece is loose; otherwise in Excellent condition.

18.5 x 29 x 14.5 inches

PROVENANCE Lot 876, "Hollywood Auction 49," Profiles and History, July 30-31, 2012

\$6,000 - \$8,000



Lot 31

Young Frankenstein

Kenneth Strickfaden Variable Traveling Arc (with DVD)

An original “Frankenstein’s Lab” Kenneth Strickfaden developed, variable traveling arc used in the Mel Brooks comedy *Young Frankenstein* (20th Century Fox, 1974).

This traveling arc is composed of wood, brass, plastic, and metal. Elements of the arc appear in the *Young Frankenstein* film, including the large base and interior clear plastic tubing, though certain components were added later for additional productions. This traveling arc was also used as part of Strickfaden’s traveling science shows that toured the country and demonstrated his inventions.

This particular prop was used in multiple productions dating back to the 1930’s, when Strickfaden was engrossed in the rapidly-growing genres of science fiction and horror. Strickfaden was responsible for the electrical special effects in more than one-hundred films and television shows, including *The Munsters* (Universal Television, 1964-1966), *The Wizard of Oz* (Metro-Goldwyn-Mayer, 1939), *Flash Gordon* (Universal Pictures, 1936), *The Bride of Frankenstein* (Universal Pictures, 1935), *Batman* (Columbia Pictures, 1943), *Frankenstein* (Universal Pictures, 1931), and many more. *Young Frankenstein* was the last film Strickfaden would participate in before his death.

The set of Dr. Frankenstein’s lab, including laboratory equipment, was rented from Kenneth Strickfaden for the production of the film, which had previously been used in the laboratory scene in *Frankenstein* from 1931. This variable arc makes an appearance in the film during the scene where Dr. Frederick Frankenstein (Gene Wilder) brings life to The Monster (Peter Boyle), with the assistance of Teri Garr (Inga). The variable arc can be seen just behind the characters as The Monster’s table is lifted through the roof of the laboratory. When the table is lowered, another shot of the arc is visible in the background.

In a book titled *Kenneth Strickfaden, Dr. Frankenstein’s Electrician* (McFarland & Company, Inc, 2005) Harry Goldman writes, “The variable arc was one of Ken’s favorite inventions. The rate at which the electrical discharge ascended could be varied. In *Tron* (Walt Disney Productions, 1982), it was used for sound rather than visual effects.”

This device has not been tested for operation.

Includes a DVD of the film.

Object: 53 x 17.5 x 17.5 inches; Crate: 62 x 28 x 22.5 inches

PROVENANCE Lot 529, “Hollywood Auction 49,” Profiles in History, July 30-31, 2012.

\$20,000 - \$30,000



Lot 32

Phantom of the Opera

1943 W. Howard Green Color Cinematography Academy Award (with DVD)

A 1943 Academy Award presented to W. Howard Greene during the 16th Annual Oscars Ceremony (held in 1944 for the 1943 production year) honoring his work in color cinematography for the film *Phantom Of The Opera* (Universal Pictures, 1943). The plaque affixed to the front of the mount reads, “Academy First Award To W. Howard Greene For Color Cinematography Of The Phantom Of The Opera.” The rear plaque reads, “Academy of Motion Picture Arts And Sciences First Award 1943.”

1943 marked the year that color cinematography was finally recognized as a distinct category by the Academy of Motion Picture Arts & Sciences after years of offering an “Honorary Academy Award” for the fast-evolving process, beginning in 1937. Green, an early pioneer involved in the expansion of Technicolor film, was awarded the first ever “Honorary Academy Award” for color cinematography along with Harold Rosson for their work on *The Garden of Allah* (Selznick International Pictures, 1936) as well as the first ever official Academy Award being offered in this lot.

Includes a DVD of the film.

12 x 5.25 x 5.25 inches

PROVENANCE Lot 1251, “Icons and Idols: Hollywood,” Julien’s Auctions, Beverly Hills, December 17-18, 2022

\$80,000 - \$100,000





Lot 33
Night Of The Living Dead
George Romero And John Russo And Russell Streiner Signed Publicity Promo Pamphlet

A publicity promotional pamphlet for the *Night of the Living Dead* (Image Ten, 1968) signed by director/writer George Romero, an inscribed, “Stay Scared,” writer John Russo, “Ghoulishly yours,” and Russell Streiner (Johnny). Together with a used Fangoria’s Weekend of Horrors autograph ticket.

17 x 11 inches; 11.25 x 8.75 inches (folded)

\$200 - \$300



Lot 34
Dark Shadows
Opening and Closing Theme Acetate Records

A set of original opening and closing theme song acetate records for *Dark Shadows* (Dan Curtis Productions, 1966).

The two original lacquer disc recordings (aka acetates) include thirteen tracks featuring alternate takes of the iconic opening and closing theme songs of the classic television series *Dark Shadows* written by Emmy and Grammy nominated composer Robert Cobert. The first record is labeled “Robert Cobert, Theme for ‘Dark Shadows’ Session of 5/6/66,” and dated 5/13/66; the second record is labeled “Dark Shadows, 1 & 2 Closing Theme, 3 & 4 Closing Theme Alt;” both records have a recording studio label that reads “Fine Recording Inc.”

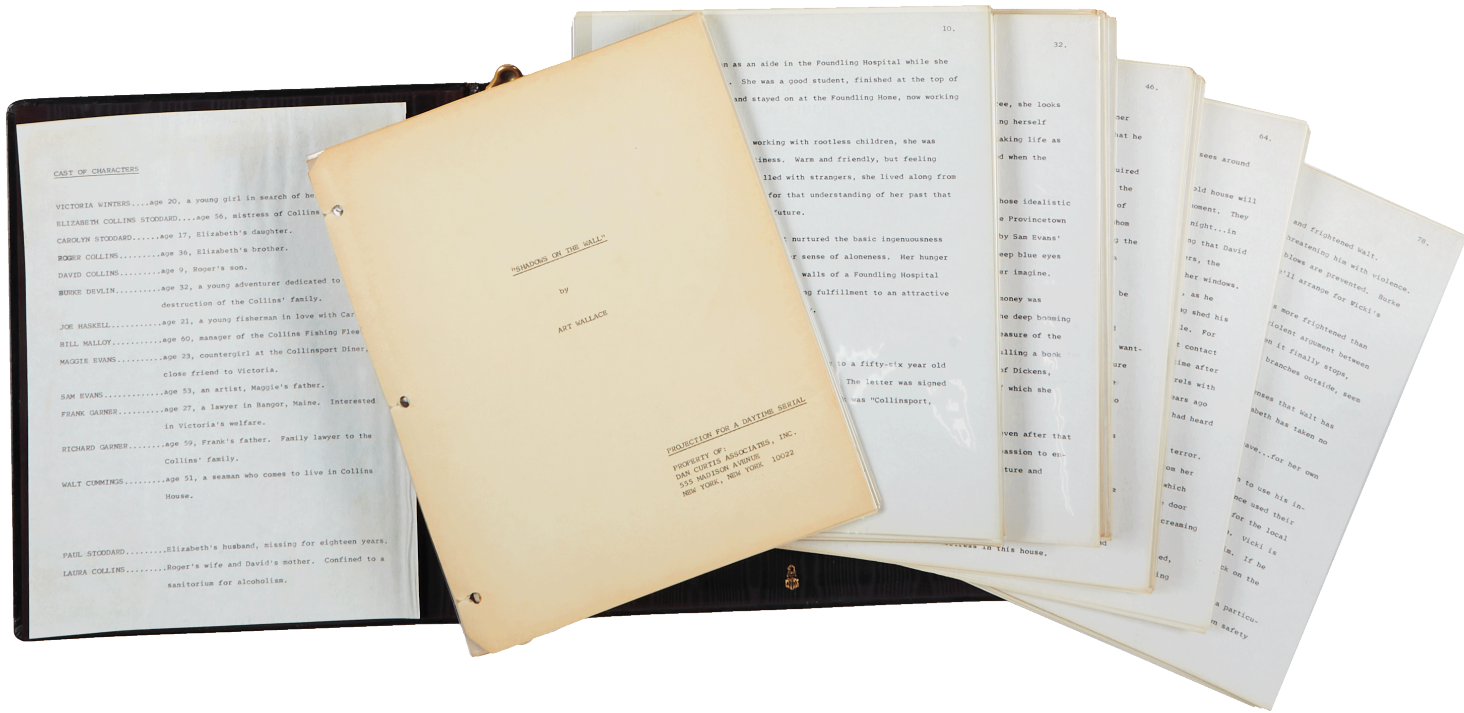
Dark Shadows is a gothic soap opera that originally aired for 1,225 episodes on ABC-TV from 1966 to 1971. It combined supernatural elements with dramatic storytelling, revolving around the Collins family and their interactions with ghosts, witches, and other supernatural beings. The show’s unique blending of horror and drama with a vulnerable vampire named Barnabas Collins (portrayed by Jonathan Frid) made it a cult classic and contributed to its lasting influence on pop culture. Reruns, a trio of feature films - including a 2012 Johnny Depp remake -- and a 1990s revival series followed.

From the personal career archives of Robert Cobert.

1.75 x 12 x 12 inches (Overall)

\$1,000 - \$2,000





Lot 35

Dark Shadows

"Shadows on the Wall" Production Bible

An original 91-page leather-bound story bible for Dark Shadows (Dan Curtis Productions, 1966), under its working title, "Shadows On The Wall."

The 3-ring album with original type-written pages, written by Art Wallace, contains all information relating to the first year (1966-67) of Dark Shadows, including a cast of characters with descriptions, synopsis, background information, and projected storylines, covering plotlines never actually produced.

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From the personal career archives of Dan Curtis.

1.75 x 12 x 12 inches (Overall)

\$1,000 - \$2,000



Lot 36

Dark Shadows

"Best Genre Television Presentation" 1991 Saturn Award

A Saturn Award presented to Dark Shadows (Dan Curtis Productions, 1966) for "Best Genre Television Presentation."

The award features a plaque that reads "Academy of Science Fiction, Fantasy & Horror Films / Best Genre Television Presentation 1991 / 'Dark Shadows' (MGM)." This recognition celebrated the show's revival as an NBC-TV primetime series starring Ben Cross as vampire Barnabas Collins in the early 1990s, reinforcing its impact in the realm of fantasy television. Arnold Schwarzenegger presented this trophy at the 1991 ceremony in Los Angeles.

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From the personal career archives of Dan Curtis.

10 x 6.25 x 6.25 inches

\$1,000 - \$2,000







Lot 37

***Trilogy of Terror II*
Original Production-Made Zuni Fetish Prop Doll**

An original production-made Zuni fetish doll prop from *Trilogy of Terror II* (Dan Curtis Productions, 1996).

The cast resin Zuni Doll, painted to look like wood, is clothed in a detachable chinle patterned wrap, and is wielding a blood-stained knife. The doll is from the career archives of Emmy winning producer-director Dan Curtis (*Dark Shadows*) and was on display in his office as an artifact from the film production. It is a near-exact replica of the Zuni doll that memorably attacked actress Karen Black in the original *Trilogy of Terror* two decades earlier.

Trilogy of Terror II is a horror anthology film released in 1996; a sequel to the 1975 classic, *Trilogy of Terror*, both directed by Dan Curtis with the former written by horror legends Richard Matheson and William F. Nolan with the sequel also co-written by Curtis and Nolan. The film consists of three separate stories, each with its own eerie narrative. The Zuni doll has become an iconic and memorable creature in the horror film pantheon, known for its bloodthirsty nature when it comes to life.

From the personal career archives of Dan Curtis.

13 x 8 x 7 inches

\$10,000 - \$20,000





Lot 38
A Nightmare on Elm Street
 Cast-Signed Film Poster

A U.S. one-sheet film poster for *A Nightmare on Elm Street* (New Line Cinema, 1984), signed by Robert Englund (Freddy Krueger) who has also drawn a picture of his character, Heather Langenkamp (Nancy Thompson), Amanda Wyss (Tina Gray), and Charles Fleischer (Dr. King).

41 x 27 inches; 10.5 x 13.75 inches (folded)

\$200 - \$300



Lot 39
A Nightmare on Elm Street 4: The Dream Master
& Freddy's Dead - The Final Nightmare
 Robert Englund "Freddy Krueger" Glove Prop

An original bladed glove prop worn by Robert Englund as "Freddy Krueger" in *A Nightmare on Elm Street 4: The Dream Master* (New Line Cinema, 1988) and *Freddy's Dead: The Final Nightmare* (New Line Cinema, 1991).

This modified leather work glove features a rusted metal backplate with hinged fingers attached to blades; "Hero" is handwritten in marker on the glove's interior.

Accompanied by a custom-made display with a painted resin and foam furnace-door backdrop.

15 x 13.25 x 8.5 inches (Largest)

\$20,000 - \$30,000





Lot 40

***A Nightmare on Elm Street 3: Dream Warriors*
Robert Englund "Freddy Krueger" Fedora (with DVD)**

A brown felt fedora as worn by Robert Englund as "Freddy Krueger" in *A Nightmare on Elm Street 3: Dream Warriors* (New Line Cinema, 1987).

This unlined fedora is made from dyed beaver pelt, and exhibits a handwritten "O" on the interior of the hat. Along with his bladed glove, Freddy Krueger's fedora has become an iconic part of the character's wardrobe and is seen throughout the many installments of the film franchise.

A Nightmare on Elm Street 3: Dream Warriors follows a group of teenagers who possess unique dream powers and are targeted by the vengeful "Freddy Krueger." They band together to fight back in the dream world, leading to intense battles. This installment is known for its creative dream sequences and is a fan favorite in the series.

21.2 inches (Circumference)

\$10,000 - \$20,000



Lot 41

***A Nightmare on Elm Street - Freddy's Dead: The Final Nightmare*
Freddy Krueger Death Scene Boots (with DVD)**

A pair of leather boots worn by the Freddy Krueger special effects figure in the final death scene of *Freddy's Dead: The Final Nightmare* (New Line Cinema, 1991).

These Honcho brand boots feature a coated leather exterior, lace-up front, textile lining, back pull-tab, and Oil-resistant rubber waffle soles, and exhibit signs of aging and wear throughout.

Freddy's Dead: The Final Nightmare is the sixth installment in the *A Nightmare on Elm Street* franchise. The film follows Freddy Krueger as he returns to terrorize the last surviving teen on Elm Street. Set in a future where Freddy has wiped out most of the town's youth, it delves into a quest to confront Freddy and uncover the secrets of his past, aiming to end his reign of terror once and for all.

Accompanied by a Certificate of Authenticity from VIP Fan Auctions detailing it came from the personal collection of Magical Media Industries special effects makeup designer John Carl Buechler who worked on the film.

Size 11

PROVENANCE Lot #72, "FEMA 2021" VIP Fan Auctions

\$2,000 - \$3,000





Lot 42

Alien

1979 Original MU/TH/UR 6000 "Mother" Computer Console (with DVD)

The original "Mother" (MU/TH/UR 6000) computer console with seat, designed by Ron Cobb for Ridley Scott's science fiction classic *Alien* (20th Century Fox, 1979), which follows the crew of the mining vessel Nostromo as they fight for survival against a terrifying "Xenomorph" predator.

Constructed of steel and wood, with faux leather cushions and plastic components, the console appears during crucial moments in the film, when Dallas (Tom Skerritt) and later Ripley (Sigourney Weaver) interface with the corporate computer. The console was located in the center of the computer room and was mounted on a swivel platform.

The small lights and keyboard on the unit can be seen in close-up as Dallas interfaces with Mother trying to determine why the crew was prematurely woken from hypersleep, and then again just before he enters the vents to try and lure the xenomorph into the airlock. Following Dallas' death, Ripley gains access to Mother. During this sequence, she inquires about "Special Order 937," discovering that the first priority is the return of the xenomorph for study and analysis, and that the crew is considered expendable.

Cobb was originally engaged to create designs for the interior of the Nostromo spacecraft, with Chris Foss creating designs for the exteriors. However, Cobb designed exteriors as well (as a way to aid the realism of his interiors) and ultimately his designs for both the interiors and exteriors were used as the basis for the creation of the film's models and sets.

This incredible set piece was fully restored by the team at Blok4, a process which included sanding and repainting all wooden surfaces, restoring metal surfaces, removing surface oxidation, refinishing seat surfaces, pinstriping the console board, completely rewiring the original console board, and more. The console's keys and metal fixtures have been left in their original condition as seen during the production of the film. The lights present on the console illuminate, and when specific keys/buttons are pressed, the lights alternate.

Accompanied by a Letter of Provenance that reads, "Ridley Scott's film *Alien* was released May 25, 1979 in the U.S. The Egyptian Theatre in Hollywood was one of those theatres and featured sets and props from the movie. These sets included The Space Jockey, the Nostromo Rover vehicle, the Mother Computer Room and Chair Console. Several days after the movie opened a mysterious fire burned up the Space Jockey piece, leaving an ugly round scar on the concrete in front of the theatre."

"Some time later the sets were moved to the nearby Los Angeles Museum of Science and Industry, where they were part of more 20th Century Fox promotion of the movie *Alien*. After the display closed, the remaining sets were moved to a community center/ school in Orange County, California where they remained for several years. At some point the location was no longer able to store/ display the sets and a call went out to move them. The building they were in was going to be destroyed in the next day, so action had to be taken. I understood that 20th Century Fox Studios was asked, but for reasons unknown to me, was unable or unwilling to take possession of the sets. I was asked to help rescue the items, and took over storage of the "Mother" Computer Console. I have been keeping it safe, un-displayed, for the past 20 or so years."

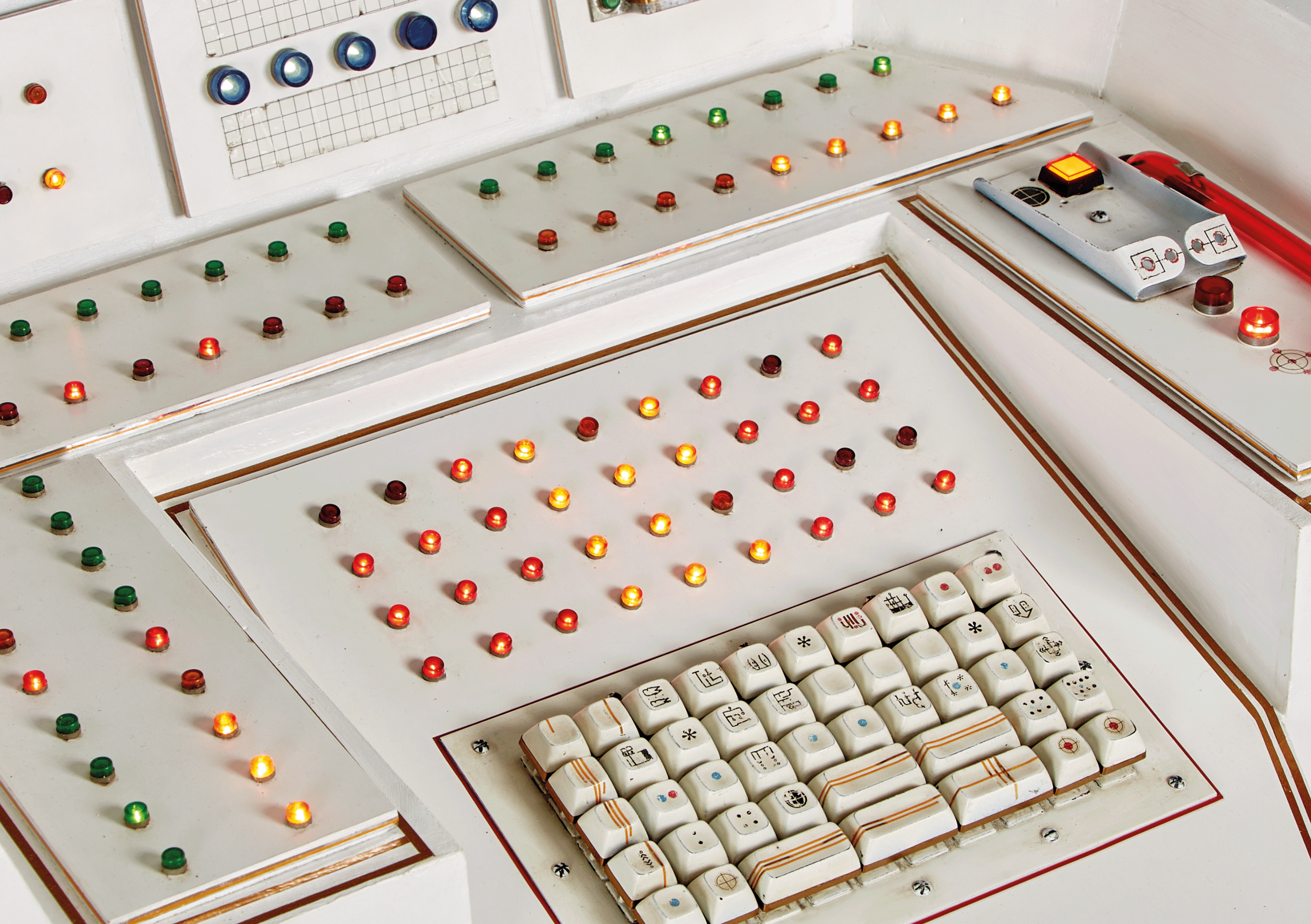
Includes a DVD of the film.

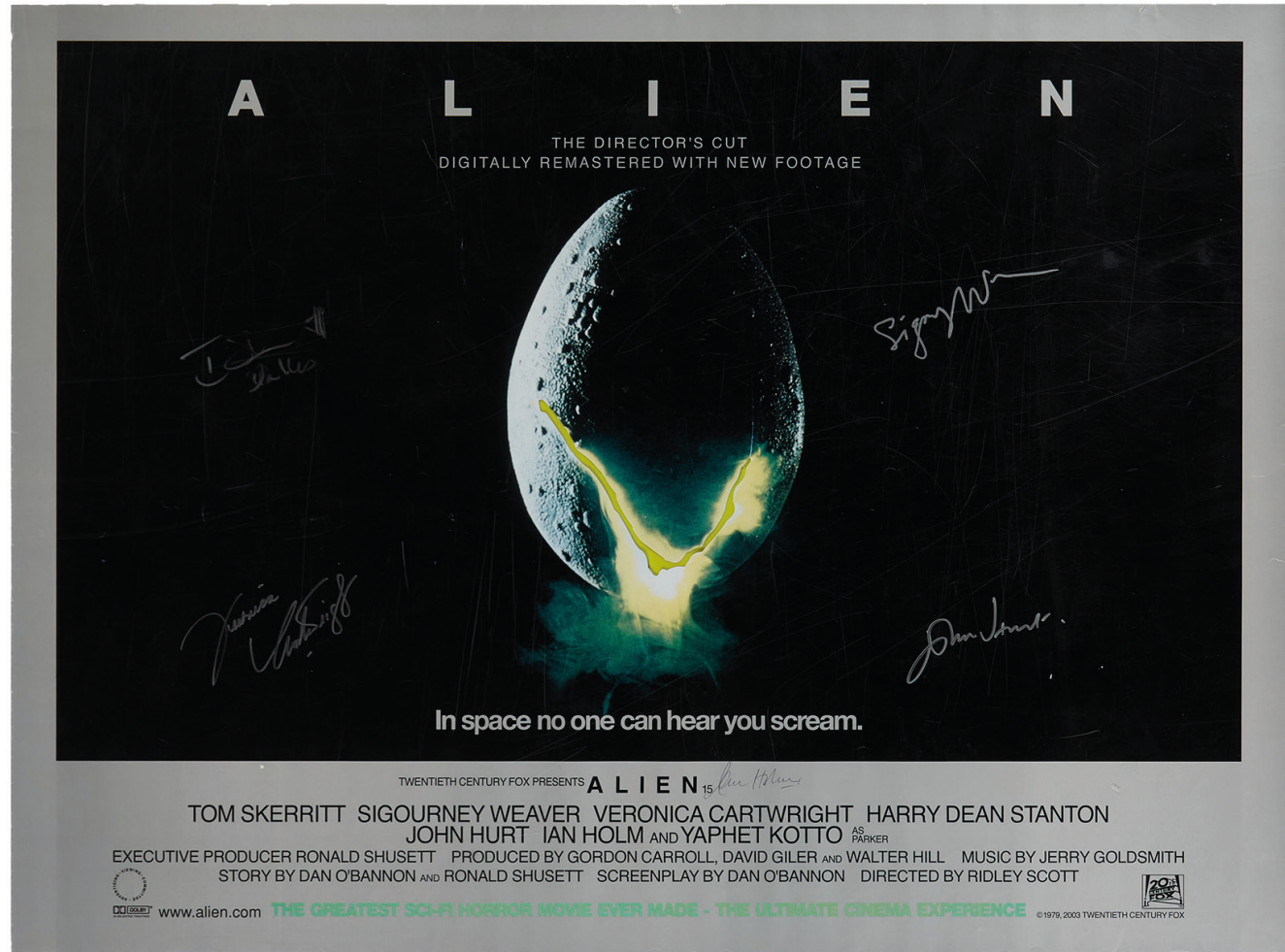
56 x 31 x 40 inches

PROVENANCE Lot 794, "Hollywood Auction 26," Profiles in History, December 14-15, 2006

\$20,000 - \$30,000







Lot 43

Alien

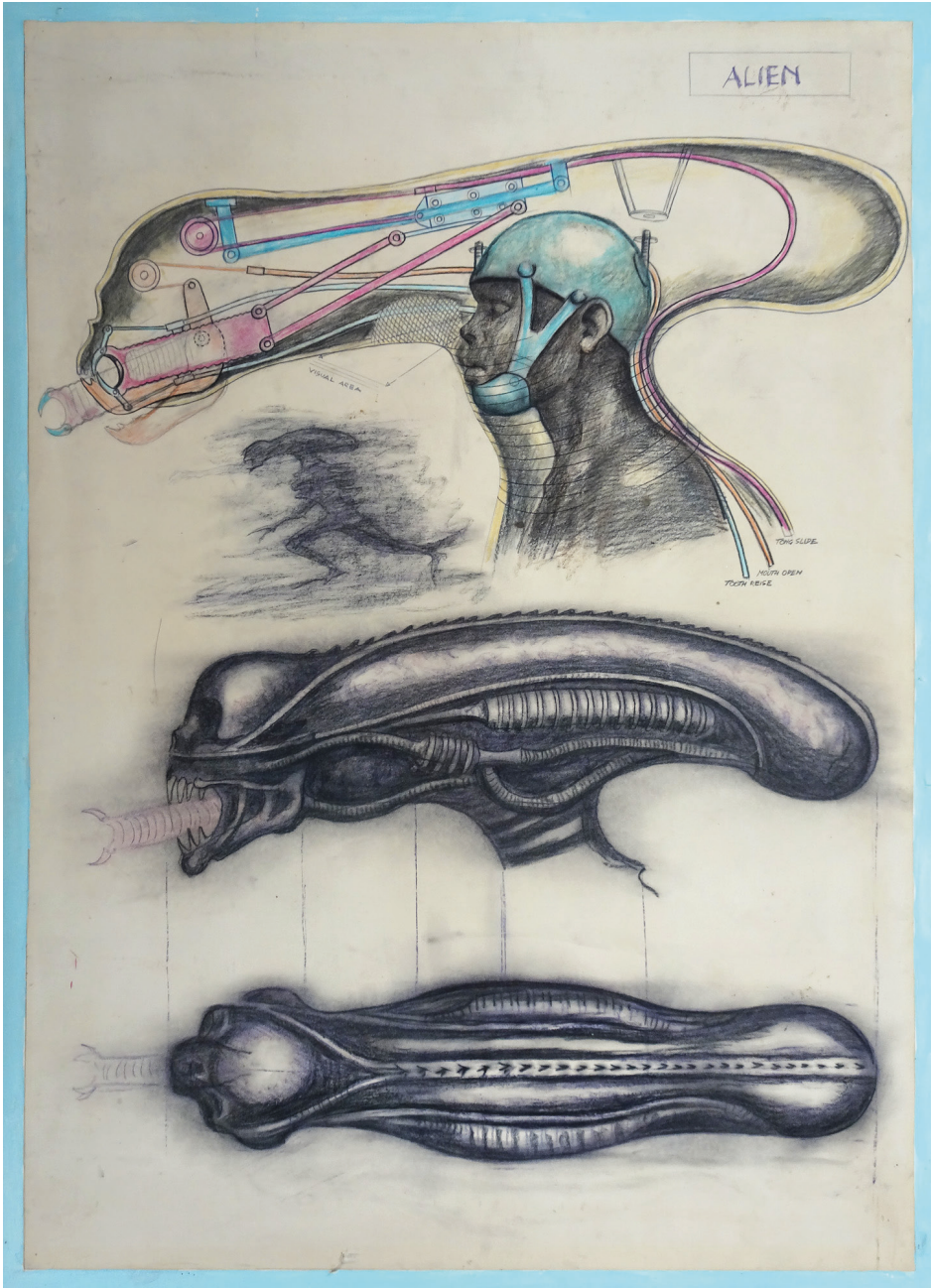
Cast-Signed 2003 Director's Cut Film Poster

A film quad poster for the 2003 Director's Cut digitally remastered version of *Alien* (20th Century Fox, 1979) signed by Veronica Cartwright (Lambert), John Hurt (Kane), Tom Skerritt (Dallas), and Sigourney Weaver (Ripley).

For the director's cut, the studio went back to the original 1979 poster design and printed on heavy stock paper with a silver background and luminous green plastic panel on the backside. The luminous panel was designed to show the alien blood coming out of the egg.

30 x 40 inches / the poster is rolled

\$500 - \$700



Lot 44

Alien

Original Alien Xenomorph Costume Effects Illustration

An original, highly-detailed color pencil illustration depicting how a human operator would fit into the Xenomorph costume which contained the double-mouth mechanism, designed by Carlo Rambaldi during the pre-production phase of the sci-fi horror classic, *Alien* (20th Century Fox, 1979).

The illustration depicts an actor wearing the Alien head, as well as the interior mechanics and cable controls which operated the dual-jaw device - accented by an adjacent thumbnail image of the full-sized creature in stalking mode. Below this are profile and top view illustrations of the Alien head, with its inner jaw fully extended, rendered in the style of the creature's original designer, H.R. Giger.

It should be noted as well that the illustration pays homage to Nigerian born, Bolaji Badejo (8/23/53-12/22/92) the visual artist and actor who in his sole film role, wore the Alien head and costume during production. Badejo stood 6-feet 10-inches tall and was cast by director Ridley Scott after being discovered in a pub in the UK by a member of the casting crew.

48 x 34 inches

PROVENANCE From The Carlo Rambaldi Archives

\$10,000 - \$20,000





Lot 45

Aliens

Alien Xenomorph Special Effects Head Prop (with DVD)

An original special effects Xenomorph alien warrior head, as seen used in the James Cameron sequel film *Aliens* (20th Century Fox, 1986).

This highly detailed full-scale head is composed of fiberglass that has been hand-painted with black, blue, and silver-tone detailing. The head features a movable jaw, allowing the special effects team to bring the sinister character to life. The hinged jaw has tendon-like components that maintain tension when the jaw opens and closes. The interior of the head is lined with padding for added protection and contains a later added mount for display purposes.

Includes a DVD of the film.

14.5 x 8 x 34 inches

PROVENANCE Lot 12, "Hollywood Auction 16," Profiles in History, July 31, 2003.

\$8,000 - \$10,000



Lot 46

Star Wars: The Phantom Menace

Ewan McGregor "Obi-Wan Kenobi" Lightsaber Prop (with DVD)

An original stunt lightsaber prop as used by Ewan McGregor as "Obi-Wan Kenobi" in the film *Star Wars: Episode I - The Phantom Menace* (Lucasfilm Ltd, 1999).

Kenobi used this type of stunt lightsaber prop while battling alongside Qui-Gon Jinn (Liam Neeson), against Darth Maul (Ray Park) at Theed Palace on the planet Naboo. After an intense battle around a power generator, this style of lightsaber falls down a hole and Obi-Wan Kenobi is forced to use his master's lightsaber instead. This style of lightsaber can also be seen wielded by the actor during various fight scenes against battle droids, during attempted negotiations with the Trade Federation, and while protecting Queen Amidala (Natalie Portman). This particular prop represents the first of three styles of lightsabers used by the character Obi-Wan Kenobi / Ben Kenobi throughout the Star Wars saga.

The lightsaber's hilt is composed of molded hard resin with a threaded metal fixture at the top for securing the blade. The blade is hollow aluminum with a green coating designed to help the special effects team in animating the lightsaber, similar to a green screen. The hilt retains much of its original silver and black paint, with silver paint appearing iridescent.

Raised red "buttons" on the hilt of the lightsaber indicate that this more highly-detailed example would have been utilized for scenes requiring close-up shots. The painted surface of the lightsaber handle is worn away in some spots from production use.

Includes a DVD of the film.

Hilt: 11 x 2.25 inches; Blade: 38 x 0.75 inches; Both: 49 inches

\$25,000 - \$35,000





Lot 47

Star Wars: The Phantom Menace
Liam Neeson "Qui-Gon Jinn" Lightsaber Prop (with DVD)

An original stunt lightsaber prop as used by Liam Neeson as "Qui-Gon Jinn" in the film *Star Wars: Episode I - The Phantom Menace* (Lucasfilm Ltd., 1999).

Jinn would use this type of stunt lightsaber prop in the battle scene where he fights alongside Obi-Wan Kenobi (Ewan McGregor), against Darth Maul (Ray Park) at Theed Palace on the planet Naboo. After an intense battle around a power generator, this style of lightsaber is used by both Qui-Gon and Obi-Wan after Qui-Gon Jinn is killed by Darth Maul. This style of lightsaber can also be seen wielded by the actor during various fight scenes against battle droids, during attempted negotiations with the Trade Federation, and while protecting Queen Amidala (Natalie Portman).

The lightsaber's hilt is composed of a molded hard resin with a threaded metal fixture at the top for securing the blade. The blade is hollow aluminum with a green coating designed to help the special effects team in animating the lightsaber, similar to a green screen. The hilt retains much of its original black and silver paint, with silver paint appearing iridescent. Raised red "buttons" on the hilt of the lightsaber indicate that this more highly-detailed example would have been utilized for scenes that requiring close-up shots. The painted surface of the lightsaber handle is worn away in some spots from production use.

Includes a DVD of the film.

Hilt: 18.75; Blade: 38.25 inches; Both: 49.5 inches

\$25,000 - \$35,000



Lot 48

Star Wars: The Phantom Menace
Ray Park "Darth Maul" Fighting Lightsaber Prop (with DVD)

An original fighting lightsaber prop as used by Ray Park as "Darth Maul" in the film *Star Wars: Episode 1 - The Phantom Menace* (Lucasfilm Ltd., 1999).

The iconic Darth Maul lightsaber dazzled fans of the Star Wars universe as the first double-bladed lightsaber in Star Wars canon. During a battle between Darth Maul and Qui-Gon Jinn in the Tatooine desert, Maul only activates one of the two lightsaber blades. During the final epic battle though, set to the infamous "Duel of the Fates" by John Williams, the double lightsaber is brought to life.

The lightsaber's hilt is composed of a molded hard resin with a threaded metal fixture at both ends for securing the blade. The blades are hollow aluminum with a red coating designed to help the special effects team in animating the lightsaber, similar to a green screen. The hilt retains much of its original silver and black paint, with silver paint appearing iridescent. The red "buttons" on the hilt of this lightsaber are flat, so that the weapon can be maneuvered during fighting scenes. The painted surface of the lightsaber handle is worn away in some spots from production use.

Fighting lightsabers were used to create the actual battle scenes that are depicted in the final version of the film. Unlike the hero lightsabers, these lightsabers were designed to withstand heavy use during stunts.

Includes a DVD of the film.

Hilt: 21 x 2.5 inches (34 x 2.5 inches with threads);
Blade (Each): 34.5 x 0.75 inches; Both: 90 x 2.5 inches

\$40,000 - \$50,000







7ft



Lot 49

***Star Wars: The Force Awakens* 7 Foot Long X-Wing Fighter Maquette Painting (with DVD)**

An original hand-painted X-Wing Fighter maquette with acrylic windows from *Star Wars: The Force Awakens* (LucasFilm, 2015).

Painted cut-outs such as these were used in the background during filming to simulate additional fighter craft. This 7 foot made maquette was used for reference to scale up to the 30 foot long versions seen in the film.

Examples were notably used during scenes at the Resistance Base, where Finn (John Boyega) arrives and is reunited with Poe Dameron (Oscar Isaac).

Included in this lot is an original copy of a design sheet of this cut out unpainted from both sides.

Star Wars: The Force Awakens was Production Designed by Rick Carter and Darren Gilford. The film was nominated for Best Visual Effects at the 88th Academy Awards with the nominees being Roger Guyett, Patrick Tubach, Neal Scanlan, and Chris Corbould.

Includes a DVD copy of the film.

Cut Out: 81.5 x 17.5 inches

\$15,000 - \$25,000



Lot 50

***Star Wars: The Force Awakens* Daisy Ridley "Rey" NN-14 Blaster Prop (with DVD)**

An original NN-14 blaster prop as used by Daisy Ridley as "Rey" in *Star Wars: Episode VII - The Force Awakens* (Lucasfilm Ltd., 2015).

This blaster prop is composed of cast resin with hand-painted detailing, and an iridescent metallic finish. The end of the blaster's barrel has been additionally detailed in purple, red, and orange to create the appearance of heat damage from extensive use.

In the film, Rey is given this type of blaster by Han Solo (Harrison Ford) as they land on the planet Takodana. Solo believed that Rey would need something to protect herself, and in an amusing scene between the two characters where she points the gun at Han without realizing it, Han begins to rethink his decision. This type of blaster is used in Rey's first encounter with Kylo Ren (Adam Driver), who quickly deflects the blaster bolts with his lightsaber. This type of blaster can additionally be seen in Rey's holster as she embarks on a mission to find Luke Skywalker (Mark Hamill) on the planet Ahch-To.

Includes a DVD of the film.

11 x 5 x 1.75 inches

\$10,000 - \$20,000



Lot 51
Star Wars: The Force Awakens
Daisy Ridley “Rey” Quarterstaff Prop (with DVD)

An original quarterstaff prop as used by Daisy Ridley as “Rey” in *Star Wars: Episode VII - The Force Awakens* (Lucasfilm Ltd., 2015).

This quarterstaff prop is composed of polyethylene resin with a hand-painted metal-tone finish and tarnish marks, custom brass fittings, a canvas webbed shoulder strap, and a faux leather and fabric-wrapped grip.

Rey uses this type of quarterstaff throughout her appearance in *The Force Awakens*, both as a scavenger on the planet Jakku, and in combat. It was because of her skills using the quarterstaff that Rey was able to fend off Kylo Ren (Adam Driver) with a lightsaber while on the Starkiller Base.

This quarterstaff is the signature weapon and scavenger tool used by the character Rey in *The Force Awakens*.

Includes a DVD of the film.

72 x 3 inches

\$30,000 - \$50,000



Lot 52
Star Wars: The Last Jedi
Daisy Ridley Signed Production-Used Clapperboard

A production-used clapperboard from *Star Wars: Episode VIII - The Last Jedi* (Walt Disney Pictures, 2017) signed by Daisy Ridley.

The clapperboard features the title, “STAR WARS” debossed in yellow above “EPISODE VIII,” and bears the names of the director “RIAN JOHNSON” and camera man “JARON PRESANT.” The clapperboard is dated to “10.4.16” and has handwritten info on Take, Slate, Roll, Lens and Stock.

11 x 9.25 x 1 inches

\$5,000 - \$7,000



Lot 53

Harry Potter and the Chamber of Secrets
Richard Harris "Albus Dumbledore" Screen-Matched Special Effects Headmaster's Robe (with DVD)

An original screen-matched, special effects Headmaster's robe worn by Richard Harris as "Albus Dumbledore" in the film *Harry Potter and the Chamber of Secrets* (Warner Bros. Pictures, 2002).

Included in this ensemble is a full-length over-robe comprised of a paisley brocade with faux Persian lamb shearling shawl lapel collar and silk corded rope piping. Stitched near the neck of the of the over-robe is an M.B.A. Ltd. tag that reads, "RICHARD HARRIS 15229/ DUMBLEDORE/ HARRY POTTER."

Inside of robe, special effects wiring is present that was utilized during a scene of the film when Dumbledore arrives at the hospital wing with Professor McGonagall (Maggie Smith) when Colin Creevy (Hugh Mitchell) is petrified after indirectly seeing a creature known as a basilisk. When Dumbledore picks up Creevy's camera, it explodes -- a practical effect controlled by the wiring present in this robe.

The robe is screen-matched to the hospital wing scene, and is worn by Richard Harris throughout that scene.

Includes a DVD of the film.

\$50,000 - \$70,000





Lot 54

***Harry Potter and the
Chamber of Secrets***
Richard Harris
"Albus Dumbledore"
Headmaster's Robe
(with DVD)

An original Headmaster's inner robe worn by Richard Harris as "Albus Dumbledore" in the film *Harry Potter and the Chamber of Secrets* (Warner Bros. Pictures, 2002).

The inner robe is composed of a purple and gold-tone stenciled velvet, with bronze-tone metal buttons at the front. The bodice is composed of a dark earth-tone cotton.

Stitched near the neck of the of the inner robe is an M.B.A. Ltd. tag that reads, "RICHARD HARRIS 15020/ DUMBLEDORE/ HARRY POTTER."

This inner robe was created for the production of the film, although it does not make an appearance in the final cut of the film. In the final scene of the film, when Harry Potter (Daniel Radcliffe), Ron Weasley (Rupert Grint), and Hermione Granger (Emma Watson) are reunited with Hagrid (Robbie Coltrane) in the Great Hall at Hogwarts, Dumbledore can be seen wearing an outer robe with this same purple velvet fabric utilized on the arms.

Includes a DVD of the film.

\$10,000 - \$20,000





Lot 55
Harry Potter and the Chamber of Secrets
 Richard Harris "Albus Dumbledore" Gold-Tone Glasses (with DVD)

An original pair of gold-tone "half-moon" glasses worn by Richard Harris as "Albus Dumbledore" in the film *Harry Potter and the Chamber of Secrets* (Warner Bros., 2002).

The glasses are composed of a metal frame with half-eye lenses and faux tortoise shell eye guards. The ear guards are marked "Half Eye" and "46-22-145."

Dumbledore wears this type of glasses throughout the film, during all scenes that feature the iconic character.

Harry Potter and the Chamber of Secrets would be the last film in the Harry Potter series to feature Harris in the role of Professor Albus Dumbledore, after passing away from Hodgkin's lymphoma in October 2002. The film would be released after his death, on November 3, 2002.

Includes a DVD of the film.

Case: 2.75 x 6.25 x 0.75 inches

\$10,000 - \$20,000



Lot 56
Harry Potter and the Goblet of Fire
 Ralph Fiennes
 "Lord Voldemort"
 Wand Prop (with DVD)

\$20,000 - \$30,000



Lot 59
Harry Potter and the Deathly Hallows Part 1 & 2
 Ralph Fiennes
 "Lord Voldemort"
 Lighted Wand Prop (with DVD)

\$10,000 - \$20,000



Lot 57
Harry Potter and the Prisoner of Azkaban
 Emma Watson
 "Hermione Granger"
 Wand Prop (with DVD)

\$6,000 - \$8,000



Lot 60
Harry Potter and the Order of the Phoenix
 Daniel Radcliffe
 "Harry Potter"
 Wand Prop (with DVD)

\$8,000 - \$10,000



Lot 58
Harry Potter and the Order of the Phoenix
 Rupert Grint
 "Ron Weasley"
 Wand Prop (with DVD)

\$5,000 - \$7,000



Lot 61

Excalibur

Nicol Williamson "Merlin" Ensemble (with DVD)

An original wizard's cloak costume and helmet worn by Nicol Williamson as "Merlin" in *Excalibur* (Orion Pictures, 1981).

This floor-length cloak is executed in a chevron-patterned patchwork design incorporating various fabrics, including velvet, tweed, wool, and brocade. The cloak features medieval sleeves, raw edging at the bottom, and a shall stand-up collar with black elastic bands to tie around the actor's neck. The interior is lined in hand-dyed silk. Please note that this lining does feature some tears as the silk is very delicate. No labels or sizes are present.

The included original chrome-finish metal helmet features a sun or star pattern emblem at the center of the temple. Also included with this lot is an original wooden box used to store the helmet during production.

Excalibur was the first film for famed British Costume Designer Bob Ringwood, who would go on to design costumes for other significant films such as *Dune* (Universal, 1984), *Empire of the Sun* (Warner Brothers, 1987), *Star Trek: Nemesis* (Paramount, 2002), *Troy* (Warner Brothers, 2004), and, most notably, *Batman* (Warner Brothers, 1989) where he supervised the creation of the iconic Batsuit.

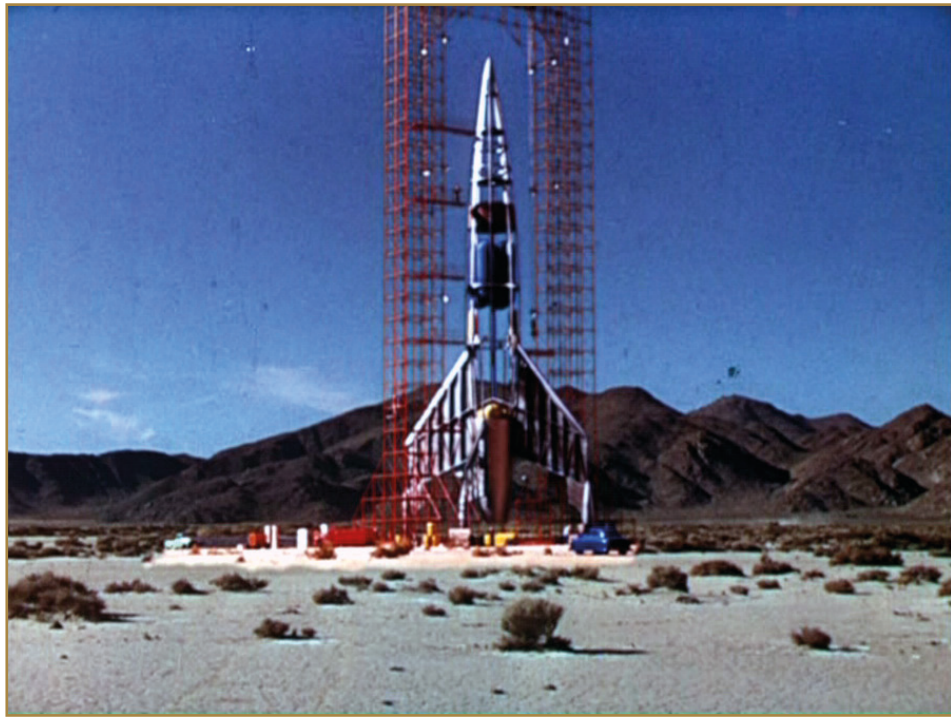
Nicol Williamson was cast as Merlin off of his acclaimed stage work at the Royal Shakespeare Company. He had appeared in the title role of Macbeth opposite Helen Mirren as Lady Macbeth in 1974. The two infamously did not get along with each other, which was one of the reasons why director John Boorman cast them opposite each other again in *Excalibur* as magical rivals Merlin and Morgana Le Fay, respectively. Throughout the process of working on this film together, Williamson and Mirren moved past their differences and became friendly.

PROVENANCE Lot 129, "Entertainment Memorabilia," Prop Store of London, September 26, 2017

Includes a DVD of the film.

\$30,000 - \$50,000





Lot 62

Destination Moon

"Luna" Atomic Spaceship Filming Miniature (with DVD)

An original "Luna" atomic spaceship filming miniature used in the Irving Pichel science fiction film *Destination Moon* (George Pal Productions, 1950).

This filming miniature is composed of wood, with metal, paper, and cardboard elements, and is displayed on a base. The styling of the atomic-age spaceship was modeled after the German World War II V-2 rocket, the world's first long-range guided ballistic missile.

This type of model can be seen in the film during the construction phase of the spaceship at the Cargraves, Thayer, and Barnes manufacturing and launch facility in Mohave, California.

Destination Moon revolves around the construction of "Luna," a spaceship funded by wealthy industrialists that is sent on the world's first mission to explore the Moon. The crew aboard the spaceship successfully make it to the Moon, however they are faced with challenges when they realize that their fuel supply is limited for the return home. Difficult decisions lead the team to strip the Luna of equipment, including the ship's radio, in an effort to make it back safely.

This iconic film was responsible for much of our early practical thought on space travel, and helped to initiate contemporary science fiction plots. Robert Heinlein, known as the "dean of science fiction," was brought in to contribute to the film, to ensure that the scientific information was accurate. The ending of the film is captioned, "This is THE END...of the Beginning," foreshadowing the start of the Space Age, which began just seven years later with the launch of Sputnik 1.

A 1950 New York Times article about the film states, "It is arresting to hear an eloquent scientist proclaim that the first nation which can use the moon for launching missiles will control the earth. It is thrilling to be told, in deepest confidence, that this is the greatest military fact of our age. And it is awesome to watch the mechanics constructing that giant rocket ship. But, most of all, it is exciting to climb aboard the ship with those four men, to wiggle and squirm with them in agony as their silver tube roars into space and to join in their general amazement at the various phenomena which occur."

Destination Moon would go on win an Academy Award for Best Visual Effects, and was nominated for an Academy Award in Art Direction.

Includes a DVD of the film.

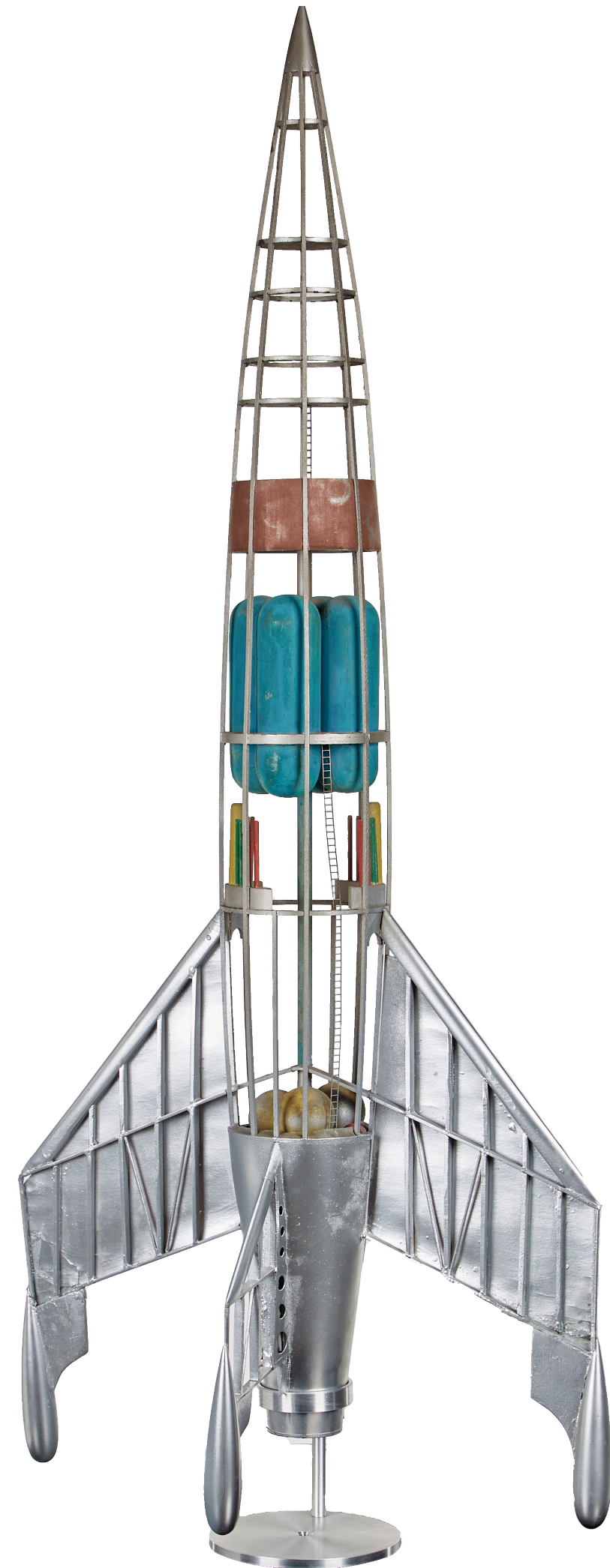
38.75 x 17 x 9.25 inches

PROVENANCE Lot 195, "Hollywood Auction 18," Profiles in History, March 31, 2004

\$20,000 - \$30,000



3.3ft





Lot 63

The Thing From Another World
James Arness "The Thing" Ensemble (with Photos)

A jumpsuit ensemble worn by James Arness as The Thing in *The Thing From Another World* (RKO Radio Pictures, 1951). Made of dark teal-colored wool and brown-colored synthetic interior lining, the jumpsuit features a zippered double-breasted lapel with a sewn pocket on front, metal snaps and a second zipper around the waist area of the right leg for donning purposes, a small metal latch by the neck, and lapels around both wrists and ankles for buttoned wool belts to be fastened and tightened. One of these wool belts is included around the right ankle. A tag on the inside reads, "Western Costume Co. Hollywood - No. 97-2316-1 - Name: Jimmy Arness - Chest: 46 - Waist: 37 - Inseam: 36." Small patches have been sewn into the ensemble in places for repairs from the era and minor fabric deterioration from aging is present throughout.

The Thing From Another World is one of the seminal science fiction films in all of cinematic history. Its Cold War-inspired themes of paranoia and skepticism of science in a post-Hiroshima world caused the film to have a great effect at the time, lasting to this day. The film was produced (and rumored to actually be directed) by legendary filmmaker Howard Hawks and was remade 31 years later by another legendary filmmaker, John Carpenter, as *The Thing* (Universal, 1982). Arness had only started acting in Hollywood a few years earlier, in smaller roles. Four years after *The Thing From Another World*, he would land the role that he would become known for - as Marshal Matt Dillon, the lead character on the long-running television series *Gunsmoke* (CBS, 1955-1975).

Accompanied by two 8 x 10 black and white photographs of Arness wearing the costume and in full make-up alongside Billy Curtis who was the double for The Thing in the scene where The Thing is shrunk while getting electrocuted.

PROVENANCE Lot 88, "Hollywood Auction 14," Profiles and History, April 26, 2003

\$8,000 - \$10,000



Lot 64
Forbidden Planet
Richard Anderson "Chief Quinn" Ensemble (with DVD)

An original ensemble worn by Richard Anderson as "Chief Quinn" in the Fred M. Wilcox science fiction film *Forbidden Planet* (Metro-Goldwyn-Mayer, 1956).

This tailored ensemble is composed of wool, featuring a ribbed tunic and a pair of pants, as well as a leather belt with a cast plastic buckle. As noted by a previous auction house, the belt buckle is not the original used with the outfit, but is cast from the same mold. The ensemble features original Metro-Goldwyn-Mayer costume tags, including one on the tunic reading, "DICK ANDERSON/ 1671-4492," a tag inside the pants that reads, "DICK ANDERSON/ 1671-4492 34-34" and "MGM/14872 3," as well as a hand-written label on the interior of the leather belt that reads, "Jones/ Fred/ Stevens."

Chief Quinn wears this type of ensemble throughout the film, and can be seen wearing it aboard the United Planets Cruiser C-57D.

Includes a DVD of the film.

PROVENANCE Lot 776, "Hollywood Auction 89," Profiles in History, June 26 - 28, 2017

\$10,000 - \$20,000





Lot 65

Forbidden Planet

Walter Pidgeon "Dr. Edward Morbius" Ensemble (with DVD)

An original ensemble worn by Walter Pidgeon as "Dr. Edward Morbius" in the Fred M. Wilcox science fiction film *Forbidden Planet* (Metro-Goldwyn-Mayer, 1956).

This ensemble includes a brown silk tunic and matching pants. Metro-Goldwyn-Mayer costume tags are present inside both the tunic and the pants, the tag in the tunic reads, "W. PIDGEON/ 1671-4520," and the tag in the pants reads, "W. PIDGEON / 1671-4520 36 -33." This costume, along with many other costumes in the film, was designed by Walter Plunkett, known for his costume work on the epic feature, *Gone With the Wind* (MGM, 1939).

Dr. Morbius can be seen wearing this type of ensemble while giving a tour of the "Altair IV" complex, and when he reveals to Commander John Adams (Leslie Neelson) and Lt. Ostrow (Warren Stevens), the history of the ancient alien race known as the Krell.

According to an earlier auction description, this ensemble was previously owned by William Malone, a director and known collector of *Forbidden Planet* memorabilia.

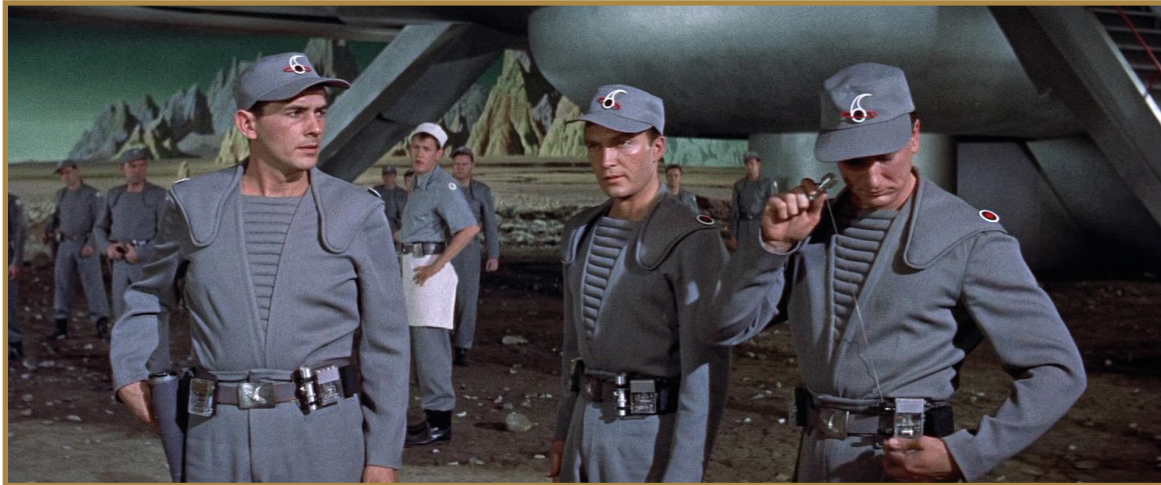
Two vintage, hand-written clothing tags read "W PIDGEON/ CHG.3/ FORBIDDEN PLANET" and "36/33/ W. PIDGEON."

Includes a DVD of the film.

PROVENANCE Lot 577, "Hollywood Auction 43," Profiles in History, December 17-18, 2010

\$30,000 - \$40,000





Lot 66

Forbidden Planet

James Best "Crewman" Ensemble (with DVD)

An original ensemble worn by James Best as "Crewman" in the Fred M. Wilcox science fiction film *Forbidden Planet* (Metro-Goldwyn-Mayer, 1956).

This tailored ensemble is composed of wool, and features a ribbed tunic and a pair of pants. The ensemble exhibits original Metro-Goldwyn-Mayer costume tags, including one on the tunic reading, "JAS. BEST," followed by an inventory number, and a tag inside the pants that reads "MGM."

James Best was an uncredited crewman aboard the United Planets Cruiser C-57D in *Forbidden Planet*.

Crew members wear this type of ensemble throughout the film, most notably aboard the United Planets Cruiser C-57D.

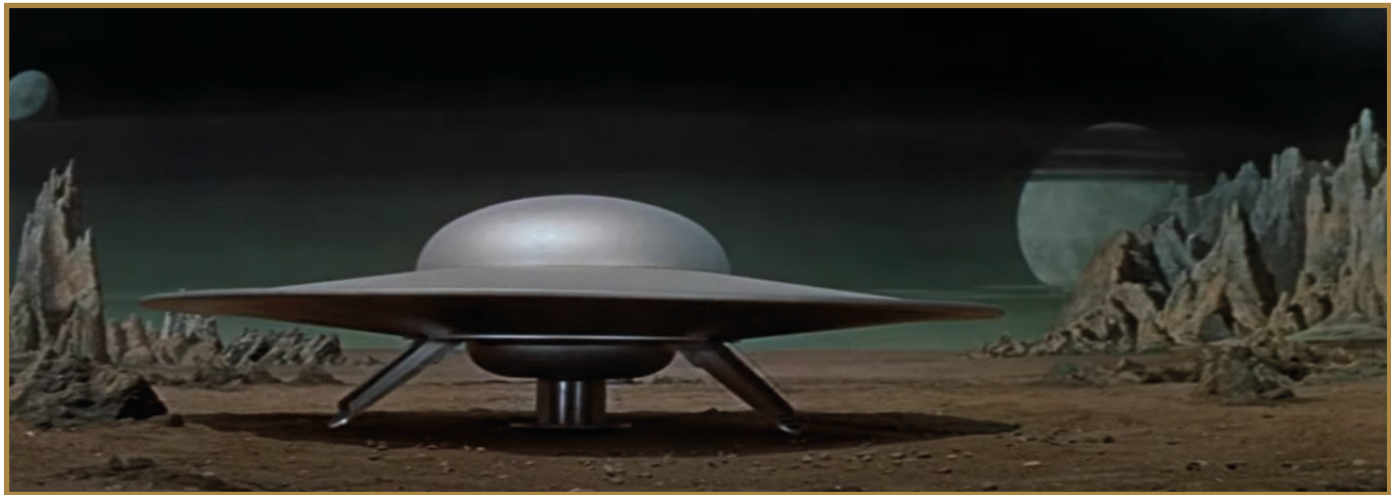
Includes a DVD of the film.

\$8,000 - \$12,000





1.5ft



Lot 67
Forbidden Planet
Framed Original Concept Art (A)

A framed work of original concept art from *Forbidden Planet* (MGM, 1956) by artist Mentor Huebner. The concept art is encased in Plexiglass, and presented in a black frame with a white matte. Depicted is the United Planets Cruiser C-57D landed on the distant planet Altair IV. Huebner has signed the piece in black paint with his last name alongside the letters and numbers "P851."

Forbidden Planet is regarded as one of the greatest science fiction films of all time, with many of its visuals being the first of their kind in regards to design. The C-57D was the first fictional spaceship depicted with faster-than-light capabilities on film and many of the film's original designs went on to inspire Gene Roddenberry when he created *Star Trek* (NBC, 1966-1969).

Framed: 28 x 16 x 1.75 inches; Sight: 20 x 8 inches

PROVENANCE Lot 776, "Hollywood Auction 89," Profiles in History, June 26 - 28, 2017

\$5,000 - \$7,000



1.25ft



Lot 68
Forbidden Planet
Framed Original Concept Art (B)

A framed work of original concept art from *Forbidden Planet* (MGM, 1956), signed by the artist. The pastel on board artwork is encased in Plexiglass and presented in a silver-tone frame with a pink matte. Depicted is the entry bridge into the underground machine of the Krell located on planet Altair IV.

Forbidden Planet is regarded as one of the greatest science fiction films of all time with many of its visuals being the first of their kind in regards to design. The C-57D was the first fictional spaceship depicted with faster-than-light capabilities on film and many of the film's original designs went on to inspire Gene Roddenberry when he created *Star Trek* (NBC, 1966-1969).

Framed: 24.25 x 15.25 x 0.75 inches; Sight: 16.75 x 7.25 inches

PROVENANCE Lot 130, "Hollywood Auction 17," Profiles and History, December 12, 2003

\$1,000 - \$2,000





Lot 69

20,000 Leagues Under the Sea
Kirk Douglas "Ned Land" Ensemble (with DVD)

An original ensemble worn by Kirk Douglas as "Ned Land" in the Richard Fleischer film, *20,000 Leagues Under the Sea* (Walt Disney Productions, 1954).

Included in this ensemble is a blue-dyed cotton and linen blend coat with gold-tone buttons and a pair of blue-dyed cotton and linen blend pants with red accents. The coat features a stitched Western Costume label that has become dyed in the same blue as the coat, making it illegible. The coat features a recreation of the original patch as seen in the film, stitched on the left shoulder. The included pants feature a Western Costume label that reads, "63-2838-2/ Sub Crew." Handwritten in the waist of the pants is the number "33," indicating the inseam size. The pants also feature a draw-string style closure.

It is noted in a prior offering of this ensemble that the arms of the coat were intentionally hemmed shorter by the studio to give Kirk Douglas the appearance of being larger and more muscular. The shortened sleeves are apparent in all of the scenes in which Douglas wears this type of coat.

Ned Land wears this type of ensemble at multiple points throughout the film, including when he sings the classic song "A Whale of a Tale" to a sea lion named Esmeralda, and while singing to himself with a turtle shell guitar.

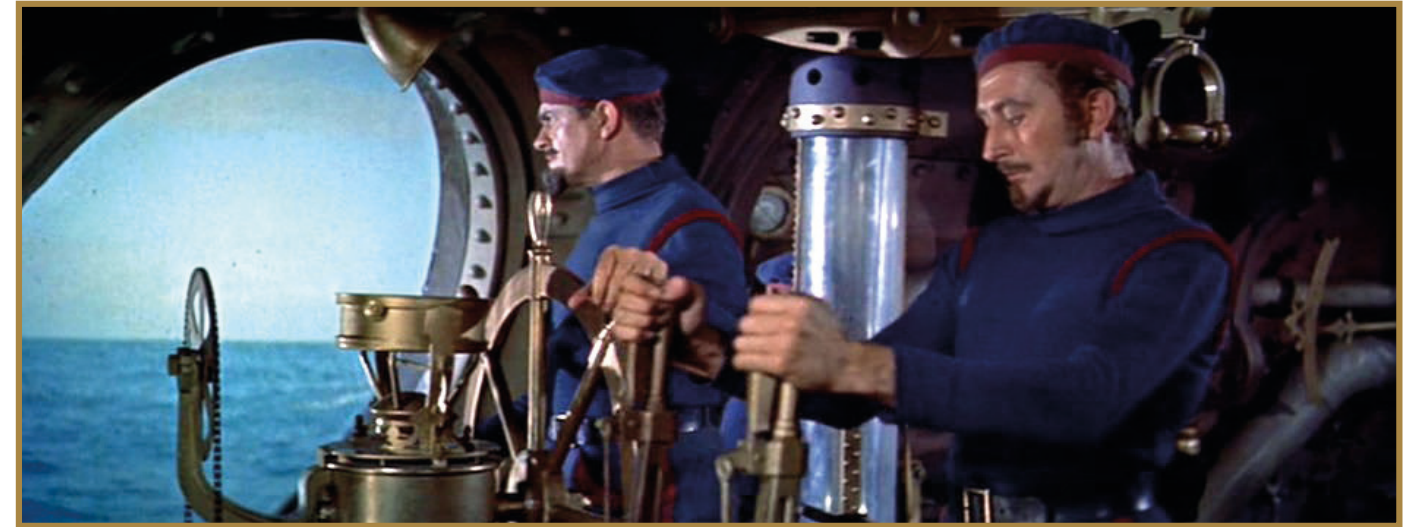
It is unknown whether the included pants were worn by Kirk Douglas or a member of the submarine crew, although they were used in the production of the film.

Includes a DVD of the film.

PROVENANCE Lot 1481 "Animation - Fall 2015," Profiles in History , December 10, 2015

\$30,000 - \$40,000





Lot 70

***20,000 Leagues Under the Sea*
Crewman's Ensemble (with DVD)**

An original crew member's ensemble as seen worn in the Richard Fleischer film, *20,000 Leagues Under the Sea* (Walt Disney Productions, 1954).

Included in this ensemble is a blue turtle-neck shirt bearing red stripes, a pair of blue denim pants with red strips along the sides, and a sailor's cap. The sailor's cap features an original Wester Costume Co. label along the sweatband that reads "63-2958-1/63-2972-2/ 7 3/8." The denim pants feature the hand-written "75" along the waist.

This type of ensemble can be seen worn throughout the film by members of the crew aboard the Nautilus submarine, including the ship's pilots.

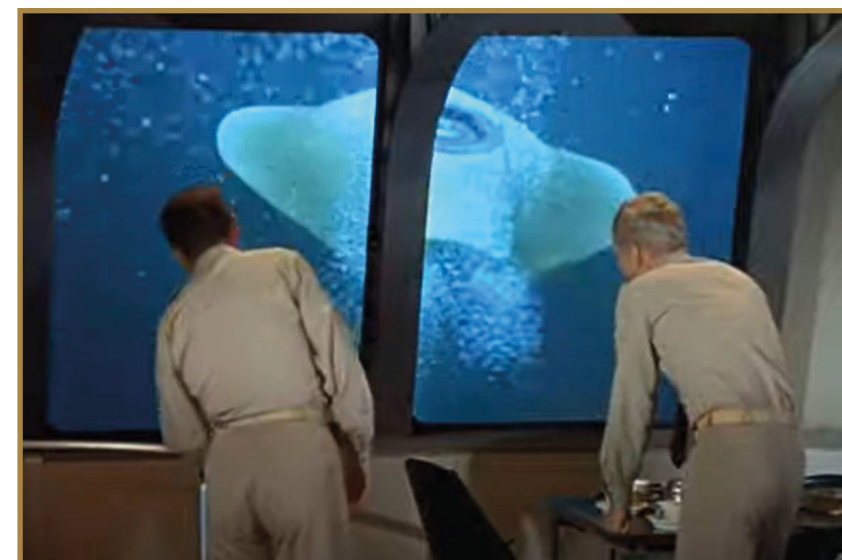
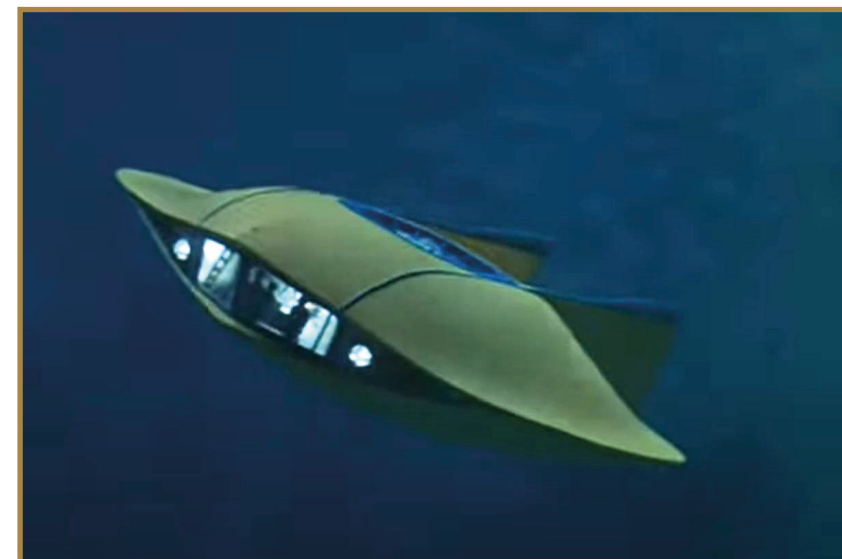
Includes a DVD of the film.

PROVENANCE Lot 194, "Hollywood Auction 18," Profiles in History, March 31, 2004

\$1,000 - \$2,000







Lot 71

***Voyage to the Bottom of the Sea*
FS-1 Submarine Filming Miniature (with DVD)**

An original FS-1 submarine filming miniature used in the television series *Voyage to the Bottom of the Sea* (20th Century-Fox Television, 1964-1968).

This filming miniature is composed of resin, fiberglass, and wood, painted in yellow, blue, and silver tones. A square-shaped removable panel at the rear of the model was used for special effects sequences. The interior of the model is hollow. Tubular metal openings on both sides of the miniature have wires inserted for flying scenes. This method, known as the Lydecker system, allowed the vessel to fly through the air above the water.

The rigidity of this model allowed for it to be submersed in water. This model was designed so that it could jet out of the water, as depicted in the ending credits of each episode from season two onwards.

The "Flying Sub" makes many appearances in the television series starting in the second season. This type of model is especially noticeable during the season two episode titled, "The Left-Handed Man," when the stingray-shaped submarine vessel is launched from its mothership, the SSRN Seaview.

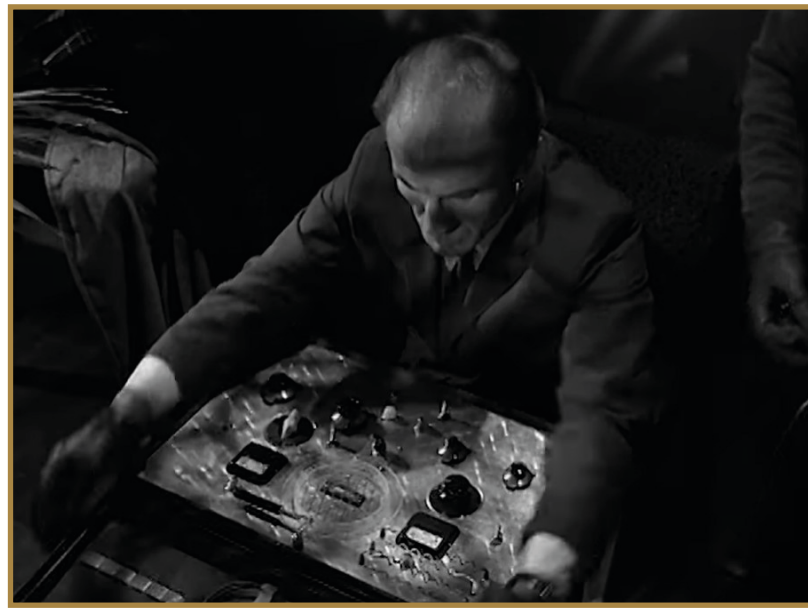
Includes a DVD of the second season of the series.

8 x 36 x 37 inches

PROVENANCE Lot 311, "Hollywood Auction 62," Profiles in History, December 21, 2013

\$20,000 - \$30,000





Lot 72
The Outer Limits
Metal Control Panel Prop

A metal control panel prop used in several episodes of the classic science-fiction anthology series *The Outer Limits* (ABC, 1963-1965). The panel houses a number of rotary switches, and three electronic meters, and is mounted to a transparent acrylic base which allows viewing of the underside of the panel to see the electrical wiring and identifying letters and numbers written in black marker.

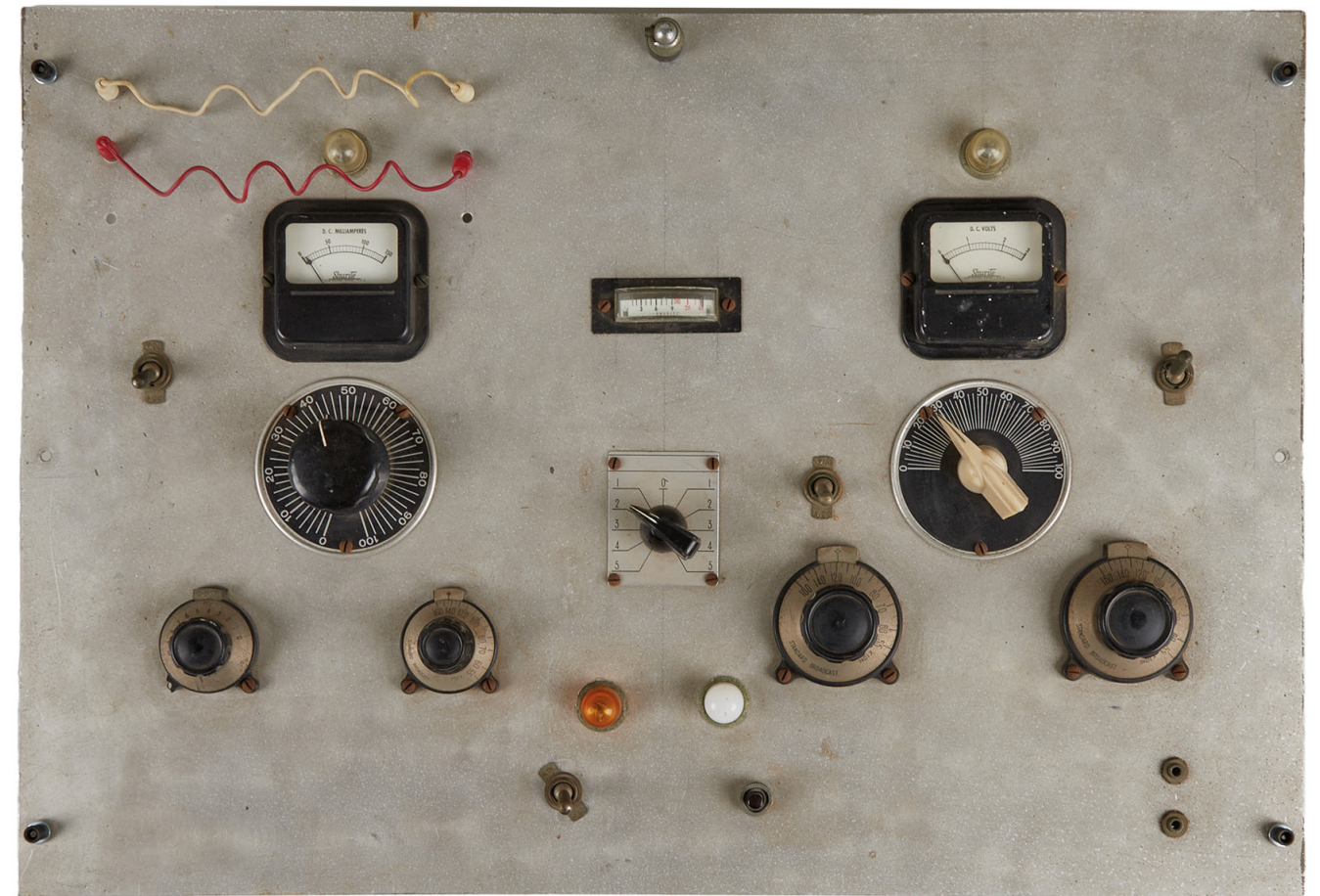
This metal panel can be seen in Season 1 episodes "The Sixth Finger," "Second Chance, and "Bellerio Shield." It is most prominently featured in the episode "Controlled Experiment," where the panel serves as the center piece prop located inside the briefcase of two aliens, played by Barry Morse of *The Fugitive* (ABC, 1963-1967) and Carroll O'Connor of *All in the Family* (CBS, 1971-1979), that can manipulate time so that the two aliens can study the human concept of "murder." According to Morse's autobiography, this episode was originally filmed to be a pilot for a comedy series revolving around these two alien characters but was then aired as an episode of *The Outer Limits* when it wasn't picked up. This is why this episode features a slightly more comedic tone than most *The Outer Limits* episodes.

According to a prior sale of this item, it is noted that the piece was acquired from Sy Simonson.

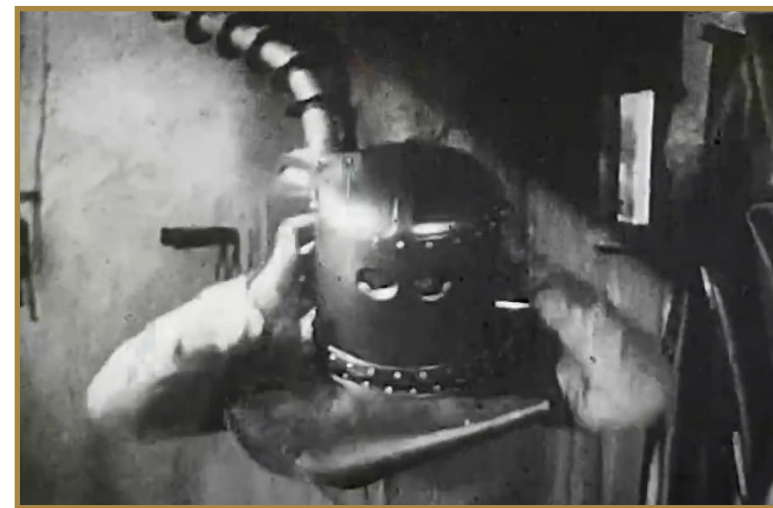
20.25 x 14 x 2.5 inches

PROVENANCE Lot 73, "Hollywood Auction 16," Profiles and History, July 31, 2003

\$500 - \$700



1.5ft



Lot 73

Dr. Cyclops
Albert Dekker "Dr. Alexander Thorkel" Helmet

An original cylindrical radiation helmet worn by Albert Dekker as "Dr. Alexander Thorkel" in the classic science fiction horror film *Dr. Cyclops* (Paramount Pictures, 1940).

This helmet prop is composed of metal, with rivets present along the upper and lower edges. Faux leather cowling is present around the base of the helmet and is deteriorating with age. Inside the helmet is original webbing to support the wearer's head as well as see-through eye holes.

Dr. Thorkel can be seen wearing this type of radiation helmet during the scene in the film when he shrinks a team of biologists down to only twelve inches tall.

Dr. Cyclops, which generally earned positive reviews for its fast pace and the acting of Albert Dekker, was directed by Ernest B. Schoedsack, who just a few years prior was responsible for directing the hit film *King Kong* (RKO Radio Pictures, 1933).

As noted by Profiles in History, this prop helmet was, "originally part of the famed Forrest Ackerman Collection of Science-Fiction Memorabilia."

12 x 30 x 18 inches

PROVENANCE Lot 111, "Hollywood Auction 24," Profiles in History, March 21, 2006

\$2,000 - \$3,000





Lot 74

The Outer Limits

Michael Ansara "Soldier" Futuristic War Helmet Prop

An original futuristic soldier's war helmet prop used by Michael Ansara as "Qarlo Clobregny" in the season-2 episode "Soldier," from the television series, *The Outer Limits* (United Artists Television, 1964).

This helmet is composed of fiberglass, hand-painted in a metallic finish. The interior features plastic webbing for head support and a brown leather band that secures around the wearer's head. Remnants of headphones can be seen inside the helmet, that were used so the soldier would hear a message telling them to kill their enemy. Missing components include the original plastic visor and an antenna that would have protruded from the top of the helmet.

This type of helmet can be seen worn by Clobregny as he battles with a soldier eighteen hundred years in the future, when he is sent back in time and arrives in the year 1964 on a busy city street, and at various other points in the episode.

This episode, written by the great Harlan Ellison, would serve as a source of inspiration for James Cameron in his production of the hit film, *Terminator* (Orion Pictures, 1984). After threatening to sue for copying the overall story of "Soldier," Orion Pictures and James Cameron were forced to settle, and on home video releases of the film, feature a credit line reading, "Acknowledgment to the Works of Harlan Ellison."

According to a previous auction listing for this lot, this prop was "discovered in a wardrobe rental house in 1994."

10.5 x 12 x 10.5 inches

PROVENANCE Lot 487, "Hollywood Auction 17," Profiles in History, December 12, 2003

\$500 - \$700





Lot 75

Lost in Space

Guy Williams "Professor John Robinson" Spacesuit Ensemble (with DVD)

An original silver-tone spacesuit ensemble worn by Guy Williams as "Professor John Robinson" in the Irwin Allen science fiction television series *Lost in Space* (20th Century Fox Television, 1965-1968).

The spacesuit is composed of an iridescent silver-tone fabric with decorative red piping at the shoulders and cuffs. Velcro-style straps conceal zippers at the chest and neck, with additional zippers present at the arms and legs. Included with this ensemble are a pair of silver-tone Armor brand leather boots, size 12.

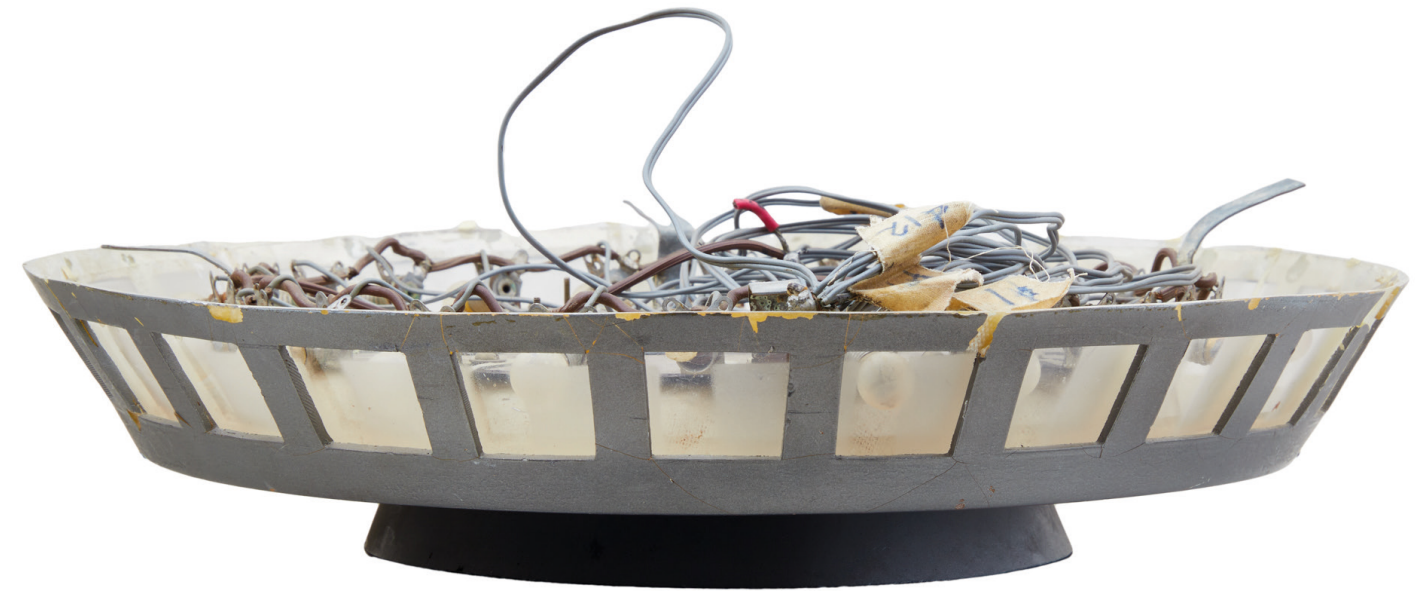
John Robinson wears this type of ensemble at multiple points throughout the series, including during several episodes in the third season, such as "Condemned in Space," "Target Earth," "Visit to a Hostile Planet," and "Kidnapped in Space."

Includes a DVD of the third season of the series.

PROVENANCE Lot 265, "Hollywood Auction 18," Profiles in History, March 31, 2004

\$6,000 - \$8,000





Lot 76

Lost in Space
Jupiter 2 Fusion Core Filming Miniature (with DVD)

An original Jupiter-2 spaceship fusion core filming miniature used in the Irwin Allen science fiction television series *Lost in Space* (20th Century Fox Television, 1965-1968).

This fusion core is composed of resin with a hand-painted iridescent silver-tone finish. A series of twenty-four light bulbs are present inside the miniature, which would illuminate in a rotational pattern. Wiring is labeled with tape that reads, "#1/ #2/ #3/ #12." A plastic insert with frosted sections conceals the light bulbs, while still allowing light to shine through.

This type of filming miniature can be seen throughout the television series, at the center of the Jupiter-2 spaceship, and is particularly noticeable when illuminated via special effects. The fusion core is what powered the spaceship, and it played a vital role in the storyline of multiple episodes throughout the series.

This item has not been tested for operation.

Includes a DVD of the first season of the television series.

3 x 15 inches

PROVENANCE Lot 388, "Hollywood Auction 20," Profiles in History, December 10, 2004

\$2,000 - \$3,000



1.25ft

6.5ft



Lot 77

Lost in Space

The Robot Model B-9 Original 1:1 Stunt Model (with DVD)

The only original, production-used Robot Model B-9 stunt figure from the Irwin Allen science fiction television series *Lost in Space* (20th Century Fox Television, 1965-1968). More frequently referred to in the context of the series simply as "the Robot", this Model B-9 figure is one of the most iconic in the history of sci-fi on the big or small screen.

The Robot is composed of three separate sections, including a plastic bubble sensor, a large trunk / torso section that includes silicone arms, and a lower tread unit.

This fully restored B-9 robot is one of only two production-made full-scale figures that were used during the show's three year run. This iconic piece would have been utilized in scenes where a human operator would not have been possible because it was either too dangerous or not necessary.

This version of the character, used mainly for stunts and static scenes, appeared at many points during the third season of the series between 1967 and 1968. This stunt robot can be seen "floating" in space in the episode, "The Condemned of Space"; when the character is attacked by a Cyborg in the episode, "Space Destructors," in the episode "The Anti-Matter Man," when the stunt robot plays an alternate version of the storyline character in the same scene, and when the character is hanging upside down in a junkyard in the episode "Junkyard in Space."

The Robot was designed by Robert Kinoshita, who was also known for having designed Robby the Robot, the beloved droid from the science fiction film *Forbidden Planet* (Metro-Goldwyn-Mayer, 1956). After the initial pilot episode was released for *Lost in Space*, CBS executives suggested the addition of the Robot B-9 and Dr Zachary Smith (Jonathan Harris). After their inclusion, the series was immediately green-lit and would become an instant hit. Bob May provided the movement for the character in 82 episodes in the series, while Dick Tufeld voiced the character in 84 episodes.



After production had ended, the complete figure was saved from the backlot of Fox Studios and restored by special effects master Greg Jein, who painted B-9 and replaced component parts such as lighting elements and custom-built claws. It was during Jein's ownership that B-9 traveled around the world and was featured at various conventions and events.

The Robot had undergone a complete restoration nearly 20 years ago to bring the character back to its original condition during the time of production. Fred Barton, a B-9 restoration expert, stripped this stunt figure to its bare bones and preformed a ground-up restoration that included component fabrication, electrical wiring, an audio speaker system, neon illumination, new silicone arms to replace the decomposing rubber ones, new treads on the lower body, and much more.

Original pieces of the B-9 that were present during the production of *Lost in Space* include the collar, radar, Bubble lifter, fiberglass torso, fiberglass wrists, torso vents, bellows, connecting plate, knee sections, pedestals, and hinges. Upon powering on, The Robot comes to life with light bulbs present in the bubble section of his head, neon and light bulbs in the torso section, and an MP3 player with speakers that controls B-9's voice. This stunt robot has over seventy lines taken from the television show that it shuffles through, lighting up the neon in unison with the dialogue. The motor that rotates the figure's antenna and bubble lifter are currently non operational.

The back side of the robot's body has been signed by multiple members of the cast and crew during its travels to conventions and promotional events, including inscriptions from Mark Goddard (Major Don West), June Lockhart (Dr. Maureen Robinson), Bill Mummy (Will Robinson), Dick Tufeld (The Robot - Voice), Jonathan Harris (Dr. Zachary Smith), Lenwood Ballard "Bill" Abbott (Special Effects), Bob May (The Robot), and two unidentified signatures.

Bob May, who played the Robot on the series inscribed, "Love "N" Luck/ The Robot," and Dick Tufeld, who voiced the Robot with the famous line "Danger, Will Robinson!" wrote, "To Greg/ Who Always Computes!/ Best Wishes!"

Fred Barton reevaluated the B-9 again in preparation for this auction.

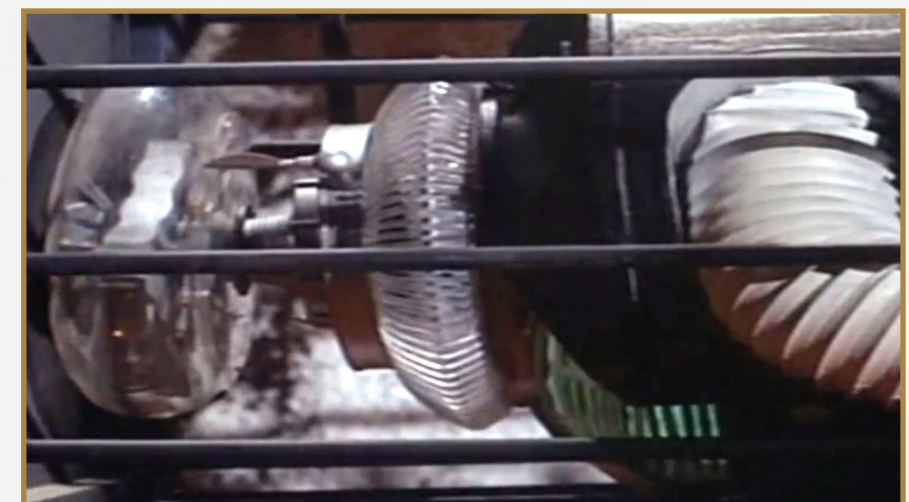
Includes a DVD of the third season of the series.

79 x 28 x 35 inches overall

PROVENANCE Lot 104, "Hollywood Auction 14," Profiles in History, April 26, 2003

\$300,000 - \$500,000







Lot 78

Fantastic Voyage
Proteus Submarine Filming Miniature Prop (with DVD)

An original Proteus submarine filming miniature used in the Richard Fleischer science fiction film, *Fantastic Voyage* (20th Century Fox, 1966).

This filming miniature is composed of hand-painted fiberglass and resin. The design of this iconic submarine was completed by Harper Goff, who's design closely mirrored his work in the 1954 film, *20,000 Leagues Under the Sea* (Walt Disney Productions, 1954).

During production of the film, four scale models of the Proteus were produced, and this five-foot version represents the hero scale model that was used in close-up shots. In addition to the full-size forty-two foot model used in the film, many special effects shots were done with this model. This model could be suspended by a system of wires, and was utilized for scenes that showed the inside of the human body. An entire soundstage was used at Fox Studios to contain this model for the heart and brain scenes of the film. This model was used in a dry environment, but to give the sense that it was floating through a bloodstream, imitation blood cells were shown as a transparent layer in the final footage of the film.

This large scale model was utilized in scenes such as when the crew of the Proteus must take an alternate route through the heart of Dr. Jan Benes (Jean Del Val), as well as during the scenes that feature the brain.

This model served as the hero miniature model, and featured miniature figures of each of the submarine's crew members. Upon looking through the windshield of the vessel, details such as a newspaper and Coors beer can are visible. Dr. Michaels (Donald Pleasence) is depicted in the upper dome of the model.

This model was expertly restored by its previous owner, Greg Jein, and was exhibited in 1990 at the Smithsonian Institute in Washington, D.C.

Fantastic Voyage won two Academy Awards, one for Best Special Effects and one for Best Art Direction.

Includes a DVD of the film.

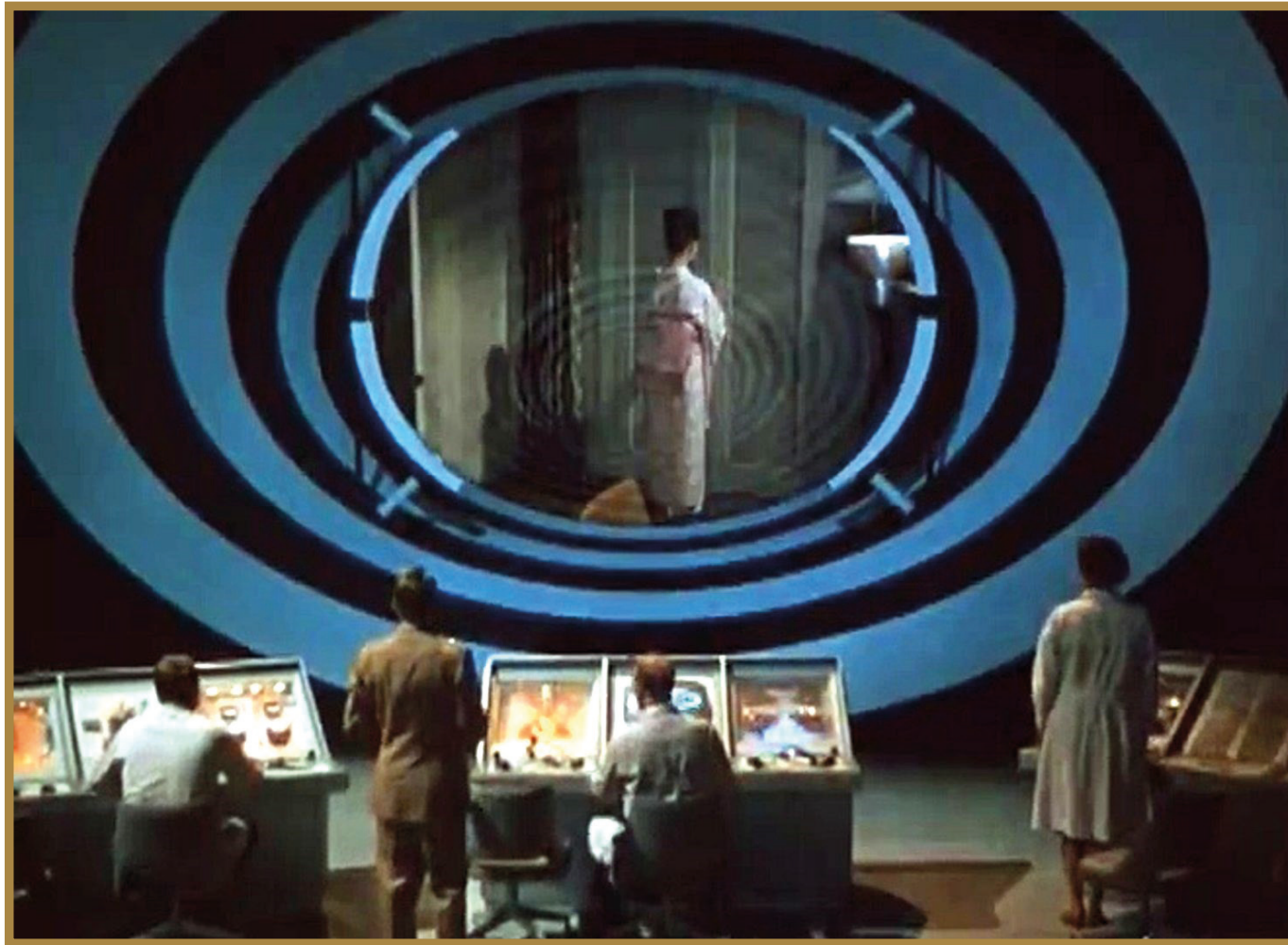
23 × 62 × 34 inches

Provenance Lot 319, "Hollywood Auction 23," Profiles in History, December 16, 2005

\$20,000 - \$30,000







Lot 79

The Time Tunnel
Project Tic-Toc Control Panel (with Photo, Book, and DVD)

An original control panel unit used in the Irwin Allen television series *The Time Tunnel* (20th Century Fox Television, 1966).

This original control panel is composed of metal and wood, and features unique controls designed for the production of the show. This unit powers on with illumination in all three control panel screens. This unit started as an original U.S. Air Force control module that was modified by the production team for use in the series. Unique features include an hourglass design, present in the panels on either end.

This control panel unit is highly visible in all thirty episodes of the series, placed directly in the center of the main "Project Tic-Toc" underground facility in Arizona. While this unit retains many of its original components, the center panel screen originally displayed a television during the series, which was later removed for use on subsequent productions at Fox Studios. As noted in a previous auction listing, this unit was rented out by a prop house for various productions from the 1960s through the 1980s.

Accompanied by a color photograph showing the set of the show, as well as the novel, *The Time Tunnel* (Pyramid Books, 1967).

Includes a DVD of the television series.

45 x 68 x 44 inches

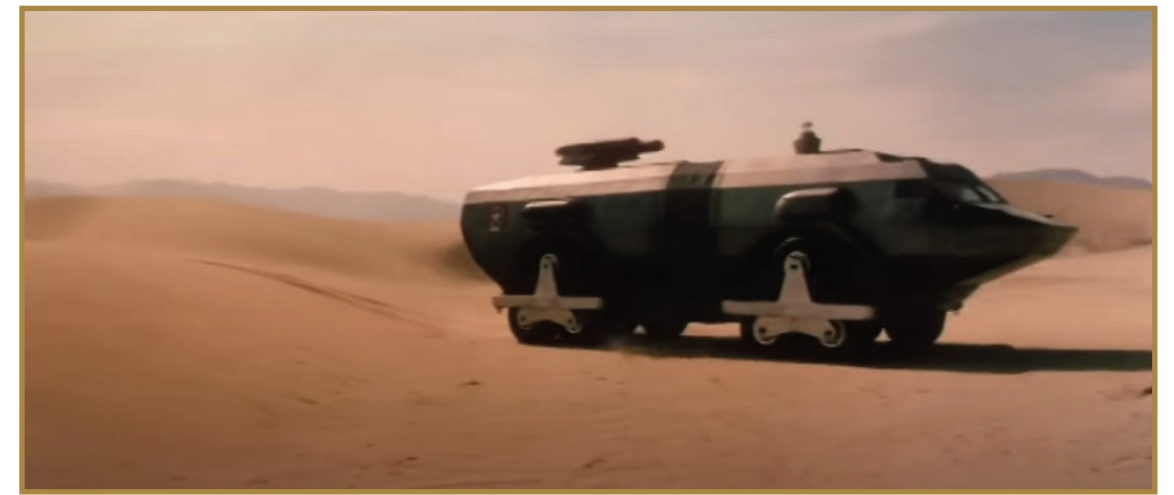
PROVENANCE Lot 544, "Hollywood Auction 17," Profiles in History, December 12, 2003

\$10,000 - \$20,000



5.6ft





Lot 80

Damnation Alley
Air Force Landmaster Filming Miniature

An original filming miniature of the Air Force "Landmaster" used in the post-apocalyptic film *Damnation Alley* (20th Century Fox, 1977).

This filming model is composed of a combination of fiberglass, resin, metal, wood, and plastic, hand-painted in a silver-tone finish. The flexible center of the vehicle allows it to pivot on its axis during maneuvers. A wood and metal rocket launcher that mounts to the vehicle's roof is included but has become detached. Wiring is present that suggests this model may have illumination capabilities, and may have been operated via remote control. An antenna is present on the left side of the filming miniature, however no remote is included.

Dean Jeffries, the designer of the Landmaster, noted that there were three miniatures created of the vehicle for use in different scenes, such as when the Landmaster floats on water.

In the film, the Air Force Landmaster was an amphibious armored vehicle that featured twelve wheels and carried military personnel. These vehicles were well-suited for the post-apocalyptic environment as they were fitted with weapons such as flame throwers and rocket launchers. One full-scale Landmaster was built for the production of the film and cost roughly \$350,000 to produce in 1976.

17 x 12 x 36 inches

PROVENANCE Lot 942, "Hollywood Auction 31," Profiles in History, March 27-28, 2008

\$1,000 - \$2,000





Lot 81

Battlestar Galactica

Dirk Benedict "Lieutenant Starbuck" Colonial Warrior Ensemble

An original Colonial Warrior costume ensemble worn by Dirk Benedict as "Lieutenant Starbuck" in the television series *Battlestar Galactica* (ABC, 1978-1979). The ensemble includes a brown jacket, tan tunic, tan pants, brown boots, and a helmet.

The tunic is made of moleskin fabric with a velvet texture, and features gold-tone lurex trim around the collar and wrists. The quilted bodice of the tunic is Velcro on the inside with a metal clasp at the neck to fasten the whole piece together. Written in red ink on the inside of the collar are the letters, "D. Benidct [sic]." The pants are made of the same material as the tunic. "D. Benidct [sic]" is also written in red ink on the inside of the waistband, as is the number "30" and the name "Giles" in black marker. This assumingly refers to the size of the pants and to the fact that these costume articles were interchangeable amongst the cast members playing the crew of the Galactica -- so these pants were probably also worn by Larry Manetti as Corporal Giles.

The jacket is made of polyester faux chamois cloth and features suede shoulder guards, a patch on the right shoulder that bears the Galactica insignia, metal button fasteners across the chest, and Galactica crew pins on the collar.

The helmet is constructed of fiberglass painted tan and black with a resin bird crest fastened to the front, and plastic framing by the top and bottom of the face port that originally illuminated during use on the show (this feature is untested and it is unclear if it is still operational, although minor wiring components are still present). The interior of the helmet contains "#1" written in red marker. The design of these helmets are reminiscent of Egyptian headpieces, and were worn on the series when the Colonial Warriors went into battle in their Viper starships.

The boots are brown leather SIDI Full Bore boots with adjustable buckles and metal tips at the toes. No size present.

Battlestar Galactica has become a science fiction touchstone since its creation and has spawned half a dozen series and mini-series across five decades.

Helmet: 11.5 x 10 x 11.5 inches

PROVENANCE Lot 43, "Dreier Collection Sale," Profiles in History, July 28, 2012

\$10,000 - \$20,000





Lot 82

***Battlestar Galactica*
Hero "Muffit II" Daggit Costume and Components (with DVD)**

An original Muffit II daggit costume with component parts, worn and used in the television series *Battlestar Galactica* (Universal Television, 1978-1979).

The costume is composed of padded foam, lined on the exterior with synthetic animal fur. Silver-tone painted facial components, back component, and foot components are composed of resin. At the rear of the main body is a Velcro strap that allows the costume to be placed on a chimpanzee for filming purposes. Muffit's tail was designed much like a spring so that it would bounce when the chimpanzee moved. The head, arms, and legs are all removable.

This custom-made outfit was specifically designed so that a chimpanzee could wear the costume for various scenes during production. In scenes that required little movement, the special effects team would rely on an inner armature that would take the place of the chimpanzee and provide shape to the character. An included Futaba Industries 72.080 MHz remote control would operate animatronic features such as mouth and ear movement. Also included is the original battery and charging cord that accompany the remote control.

This hero costume was worn by a chimpanzee named "Evolution," nicknamed "Evie the Chimp," and first appeared during the first episode of the series, titled "Saga of a Star World."

This ensemble is one of two known to have been offered since the time of production, this being the only Muffit II costume to include a remote control and various other component parts. The costume was constructed by John Dykstra and Apogee, Inc. who would provide many of the special effects elements for the series *Battlestar Galactica* as well as the effects seen in *Star Trek: The Motion Picture* (Paramount Pictures, 1979).

Muffit II the daggit was first introduced when Boxey's (Noah Hathaway) first daggit was killed during the Battle of Cimitar, which destroyed much of the colonies. During Boxey's mourning, Doctor Wilker (John Dullaghan) created a robotic dog-like creature that would become his new companion. The two would face adventures and challenges together throughout the series.

An original comb included with this lot was used during production to brush the synthetic fur and remove any matted areas.

This lot has not been tested for operation.

Includes a DVD of the film.

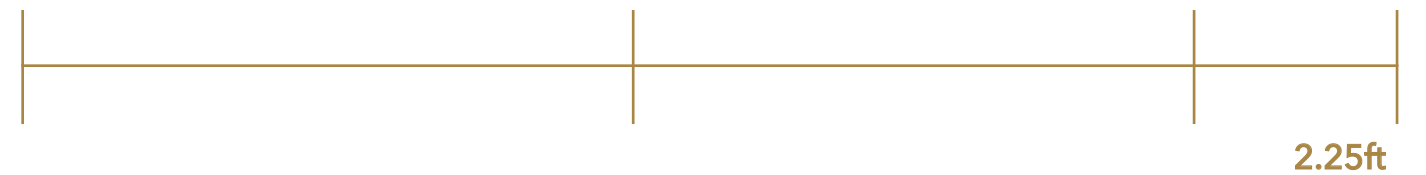
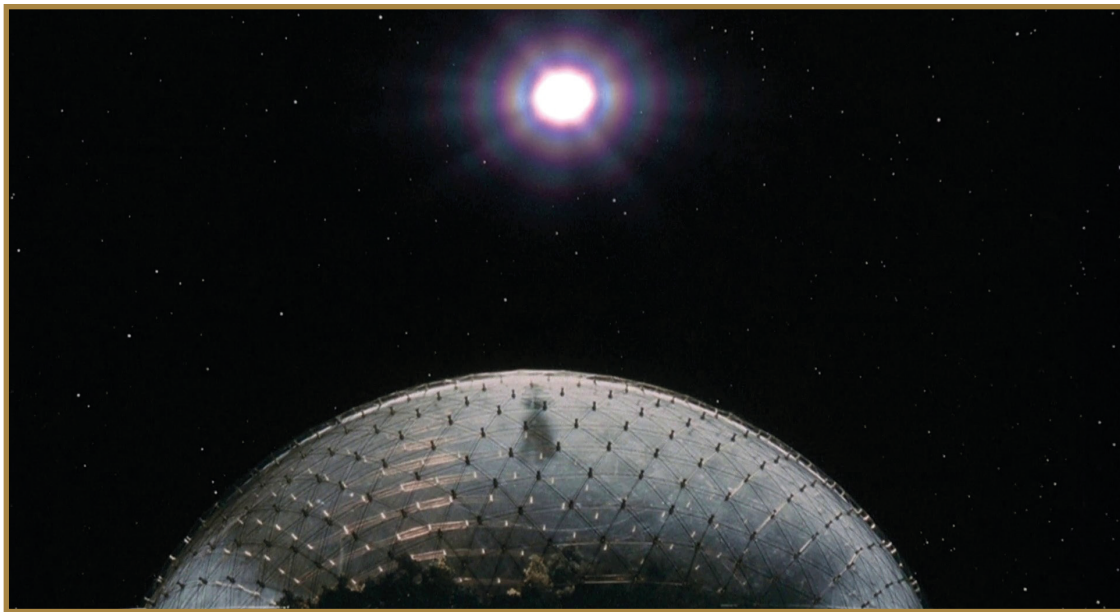
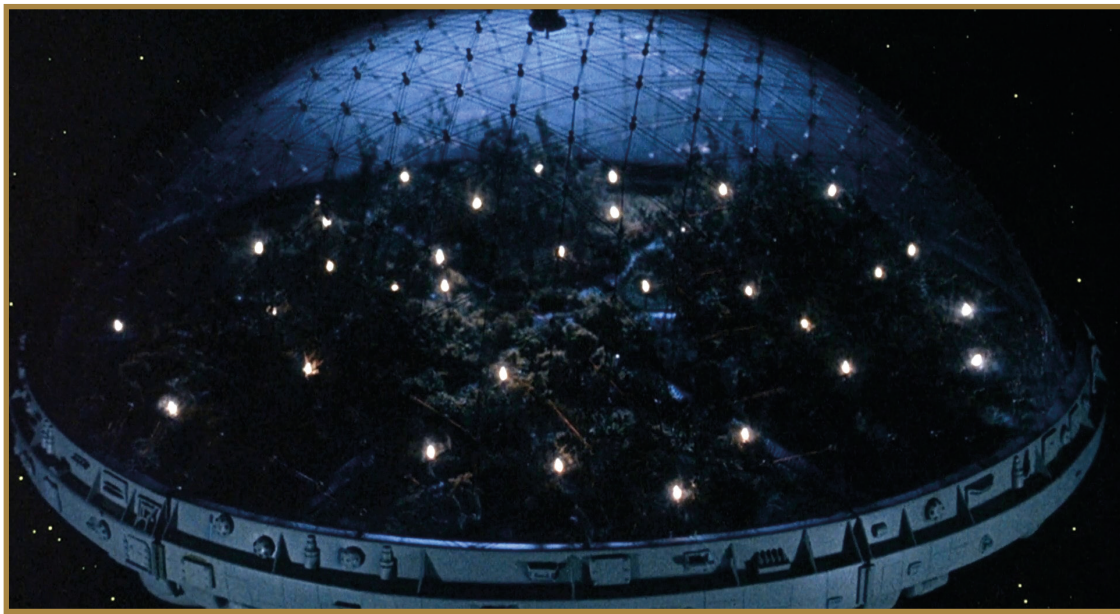
Figure: 26 x 19.75 x 42 inches; Acid-Free Box: 31 x 37 x 49.75 inches

PROVENANCE Lot 412, "Hollywood Auction 21," Profiles in History, April 21, 2005.

\$20,000 - \$30,000







Lot 83
***Battlestar Galactica* And *Silent Running*
 Agridome Filming Miniature Prop (with DVD)**

An original "Agridome" filming miniature used in the television series *Battlestar Galactica* (Universal Television, 1978 - 1979) and in the film *Silent Running* (Universal Pictures, 1972).

This filming miniature is composed of a polystyrene material with an acrylic dome covering a diorama of streets and green fields.

This filming miniature was created by Doug Trumbull, who also produced the models seen in *2001: A Space Odyssey* (Metro-Goldwyn-Meyer, 1968).

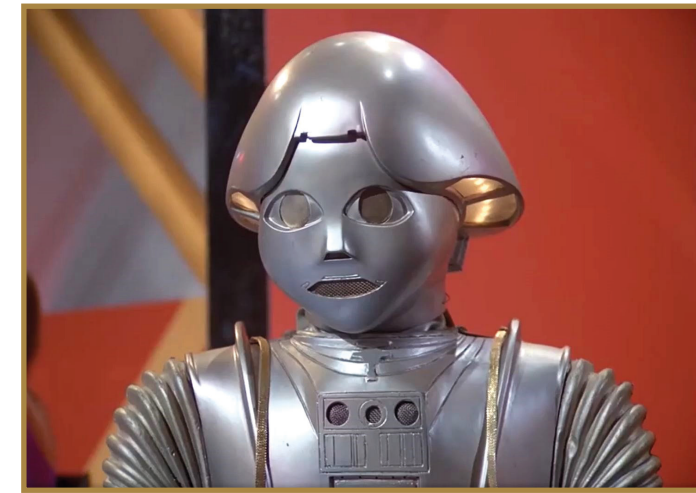
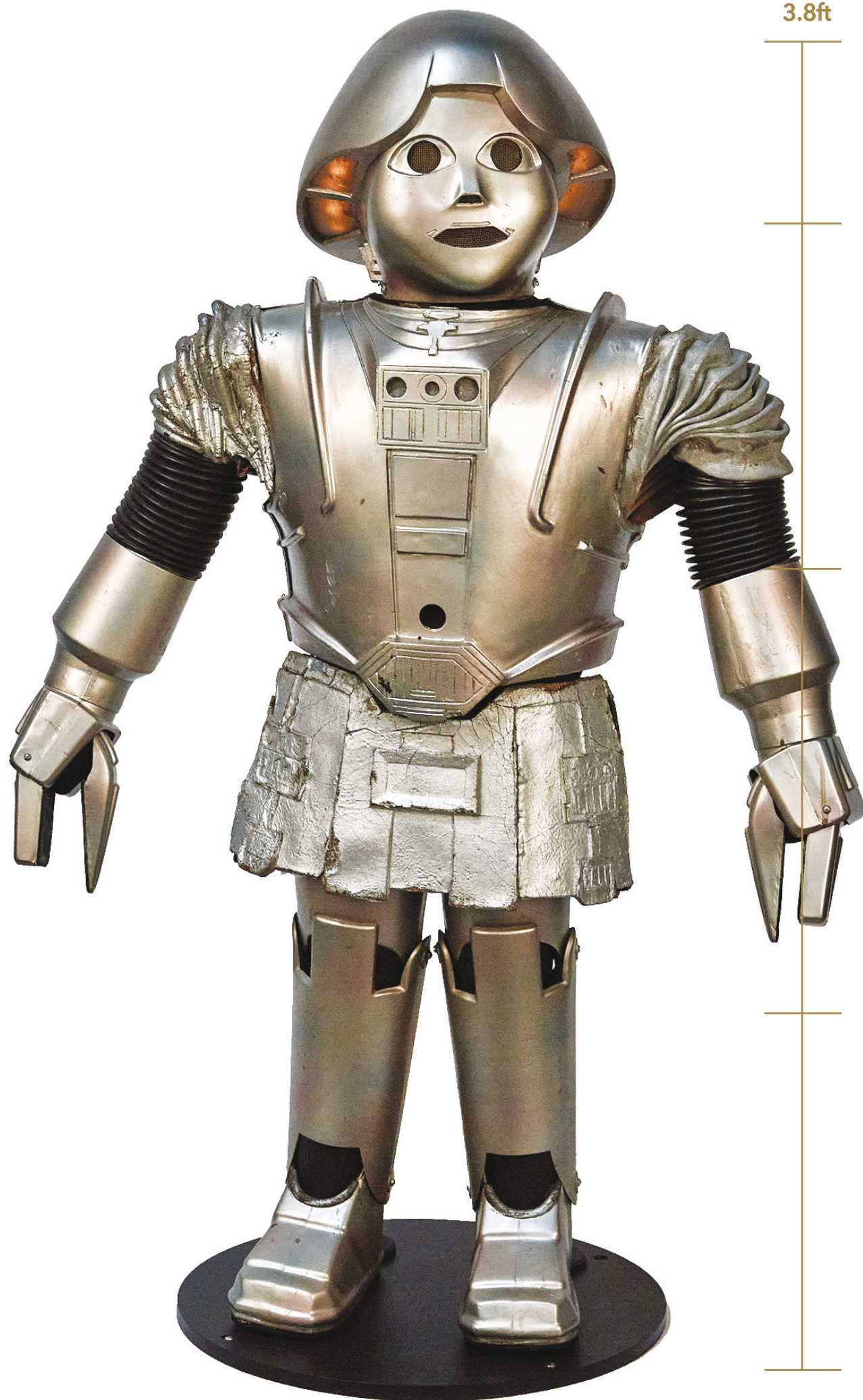
Includes a DVD of the film *Silent Running*.

13.5 × 28.5 × 28.5 inches

PROVENANCE Lot 192, "Hollywood Auction 16," Profiles in History, July 31, 2003

\$5,000 - \$7,000





Lot 84

***Buck Rogers in the 25th Century*
Felix Silla "Twiki" Costume (with DVD)**

An original Twiki robot costume worn by Felix Silla in the television series *Buck Rogers in the 25th Century* (Universal Television, 1979-1981).

This costume is composed of silver-tone fiberglass and plastic, and includes a torso section, legs and boots, a helmet, and vinyl and foam skirt. The helmet portion features electrical wiring that would control the illuminating elements just under the lip of the helmet's dome. The costume features pincher-style hands with foam padding on the inner edge. The foam latex / rubber joints present at the shoulders of the costume exhibit significant wear. The painted vinyl skirt also exhibits wear and cracking due to age.

Twiki the robot served as the sidekick to Buck Rogers (Gil Gerald) throughout the series, providing comic relief and his famous "Bidi-bidi-bidi" electronic noises. Mel Blanc provided the voice of Twiki for over half of the series.

Buck Rogers in the 25th Century was the second television version of Philip Francis Nowlan's character after the ABC series that ran from 1950-1951. The character was revamped after the success of Star Wars (20th Century Fox, 1977) and Universal was looking for their own entry point into the science fiction craze. After viewing footage of the two-part pilot episode of the new series, with its sweeping landscape matte-paintings, Universal decided what they saw was good enough and released the two-part pilot in theaters as a feature film on March 30, 1979. The series premiered on September 20, 1979 with the two-part pilot episode slightly altered for television from the theatrical version.

The Twiki costume is mounted on a removable fiberglass mannequin attached to a black metal base.

Includes a DVD of the first season.

Crate: 62.5 x 50 x 28.25 inches; Figure: 45 x 32 x 12 inches

PROVENANCE Lot 277, "Hollywood Auction 16," Profiles in History, July 31, 2003

\$20,000 - \$30,000





Lot 85

***Buck Rogers in the 25th Century* Theta Space Station Miniature**

A special effects miniature of the Theta Space Station from *Buck Rogers in the 25th Century* (NBC, 1979-1981).

This miniature is made of polystyrene, painted grey and yellow, and has five distinct "arms." It is mounted on an adjustable black metal base and has had minor expert restoration performed by Greg Jein. One "half-sphere" from the end of one of the arms is not present.

The Theta Space Station is prominently featured in one of the series' most memorable episodes, "Space Vampire" (Season 1, Episode 14). Buck Rogers (Gil Gerard) and Wilma Deering (Erin Gray) intend to drop off their robot companion Twiki (Patty Malone / Mel Blanc) at the Theta Space Station before journeying further into space when a derelict ship crashes into the space station and a vampire-like alien known as Vorvon (Nicholas Hormann) escapes onboard with his eyes set on Wilma. One of the arms of the miniature contains damage to the Theta Space Station from this derelict ship crashing into it.

Buck Rogers in the 25th Century was the second television version of Philip Francis Nowlan's character after the ABC series that ran from 1950-1951. The character was revamped after the success of *Star Wars* (20th Century Fox, 1977) and Universal was looking for their own entry point into the science fiction craze. After viewing footage of the two-part pilot episode of the new series, with its sweeping landscape matte-paintings, Universal decided what they saw was good enough and released the two-part pilot in theaters as a feature film on March 30, 1979. The series premiered on September 20, 1979 with the two-part pilot episode slightly altered for television from the theatrical version.

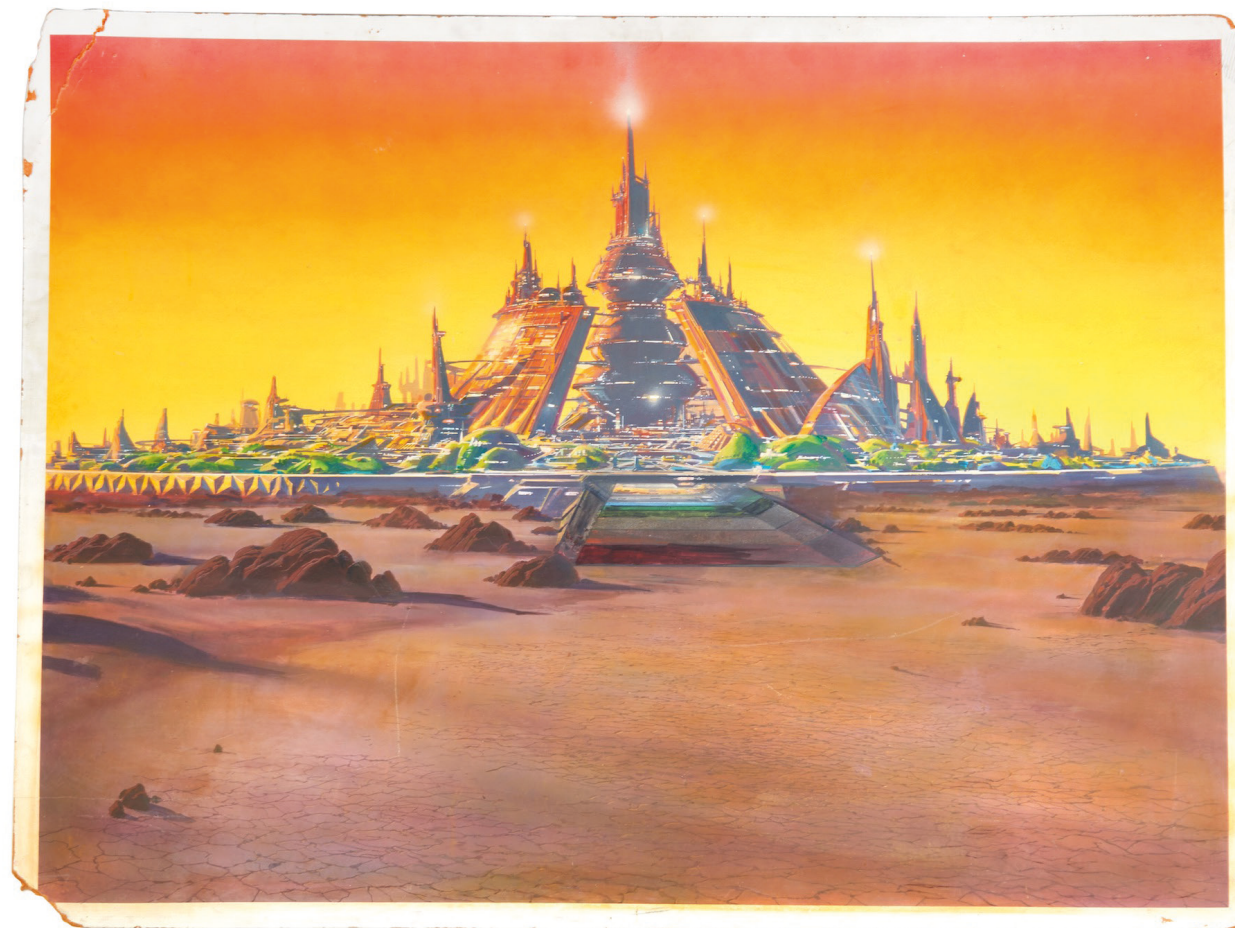
Overall: 11 x 36.5 x 36.5 inches

PROVENANCE Lot 335, "Hollywood Auction 16," Profiles in History, July 31, 2003

\$10,000 - \$20,000



3ft



Lot 86

***Buck Rogers in the 25th Century* "New Chicago" Painting**

A painting of the futuristic city "New Chicago," the main setting of the television series *Buck Rogers in the 25th Century* (NBC, 1979-1981). This vibrant painting is presented in acrylic and gouache on a sheet of artist's illustration board. The image depicts the skyline of New Chicago at sunset from ground level.

Buck Rogers in the 25th Century was the second television version of Philip Francis Nowlan's character after the ABC series that ran from 1950-1951. The character was revamped after the success of *Star Wars* (20th Century Fox, 1977) and Universal was looking for their own entry point into the science fiction craze. After viewing footage of the two-part pilot episode of the new series, with its sweeping landscape matte-paintings, Universal decided what they saw was good enough and released the two-part pilot in theaters as a feature film on March 30, 1979. The series premiered on September 20, 1979 with the two-part pilot episode slightly altered for television from the theatrical version.

Buck Rogers in the 25th Century employed matte painters Syd Dutton, Dan Curry, Scott Squires, and David Stipes.

48 x 36 inches

PROVENANCE Lot 249, "Hollywood Auction 16," Profiles and History, July 30, 2003

\$2,000 - \$3,000



4ft



Lot 87
**Buck Rogers in the 25th Century
 Draconian Helmet Prop (with DVD)**

An original Draconian helmet prop from *Buck Rogers in the 25th Century* (NBC, 1979-1981).

The helmet prop is made of rust-colored fiberglass and resin with Draconian design motifs on the exterior, and a padded plastic hatband on the interior. Half of a chin fastener is tied around the hatband.

Helmets such as these were worn by soldiers of the villainous Draconian Empire as they battled against the Earth Defense Directorate. The Draconian soldier uniform was reminiscent of samurais, including the helmet being designed as a mixture of the Do-maru style helmets and the medieval revival Kabuto style.

Buck Rogers in the 25th Century was the second television version of Philip Francis Nowlan’s character after the ABC series that ran from 1950-1951. The character was revamped after the success of Star Wars (20th Century Fox, 1977) and Universal was looking for their own entry point into the science fiction craze. After viewing footage of the two-part pilot episode of the new series, with its sweeping landscape matte-paintings, Universal decided what they saw was good enough and released the two-part pilot in theaters as a feature film on March 30, 1979. The series premiered on September 20, 1979 with the two-part pilot episode slightly altered for television from the theatrical version.

Buck Rogers (Gil Gerard) can be seen wearing a Draconian helmet in the theatrical feature film / two-part pilot episode “Awakening” in a sequence when he has to wear a disguise.

Includes a DVD copy of the theatrical film.

10.5 × 14 × 15.5 inches

PROVENANCE Lot 313, “Hollywood Auction 16,” Profiles in History, July 31, 2003

\$500 - \$700



1.75ft

Lot 88
**Buck Rogers in the 25th Century
 Draconian Marauder Miniature**

An original miniature of a Draconian Marauder (also known as a Hatchet Fighter) from *Buck Rogers in the 25th Century* (NBC, 1979-1981).

The miniature is composed of hand-painted resin with decals of an alien skull and crossbones on each wing. Two threaded metal ports are built into the miniature - one on the ship’s undercarriage and one in the ship’s back engine. These ports allow control rods to be screwed into the miniature to make it maneuverable during special effects shots.

The Draconian Marauder was the main fighter ship of the villainous Draconian Empire as they battled against the Earth Defense Directorate. Only a minimal number of these miniatures were made, meaning this miniature was used heavily during the filming of the series at Universal.

Buck Rogers in the 25th Century was the second television version of Philip Francis Nowlan’s character after the ABC series that ran from 1950-1951. The character was revamped after the success of Star Wars (20th Century Fox, 1977) and Universal was looking for their own entry point into the science fiction craze. After viewing footage of the two-part pilot episode of the new series, with its sweeping landscape matte-paintings, Universal decided what they saw was good enough and released the two-part pilot in theaters as a feature film on March 30, 1979. The series premiered on September 20, 1979 with the two-part pilot episode slightly altered for television from the theatrical version.

15 x 7.5 x 21 inches

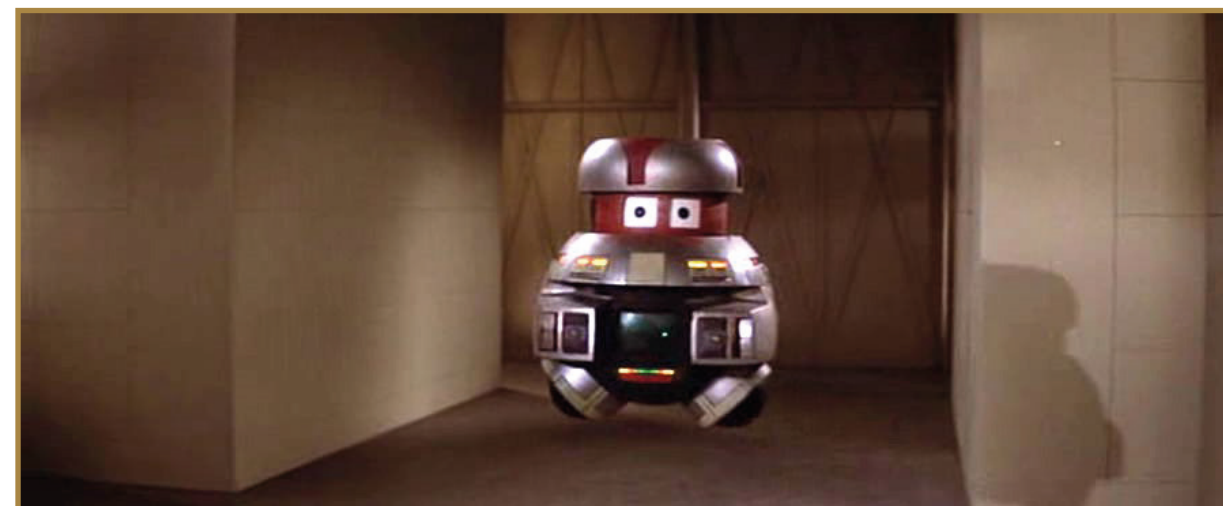
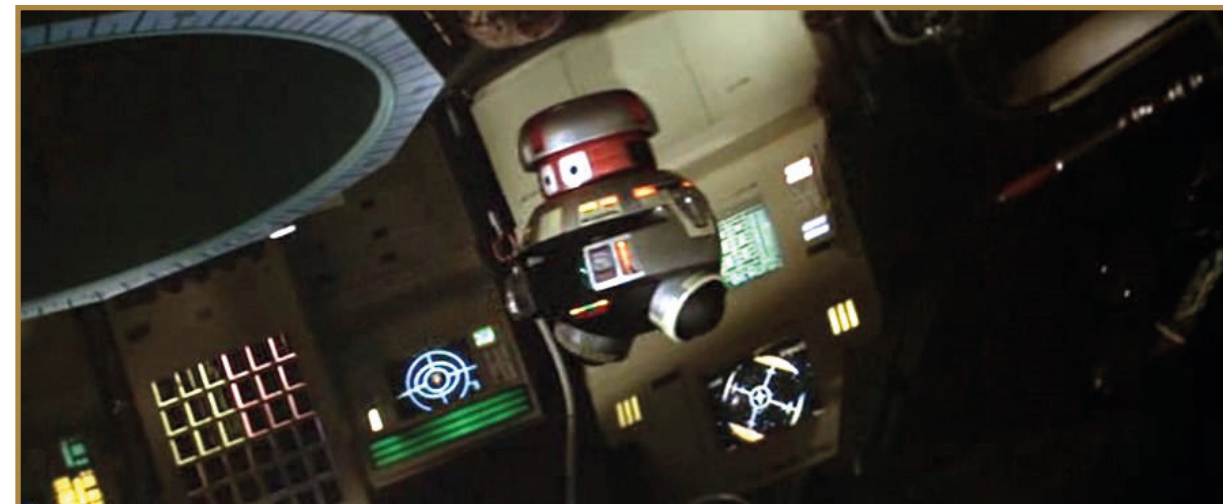
PROVENANCE Lot 310, “Hollywood Auction 16,” Profiles in History, July 31, 2003

\$1,000 - \$2,000





7.5in



Lot 89

The Black Hole
V.I.N.CENT Filming Miniature

An original filming miniature of the robot character "V.I.N.CENT" (voiced by Roddy McDowall) used in the film *The Black Hole* (Walt Disney Productions, 1979).

This filming miniature is composed of hand-painted fiberglass, with additional hand-painted details including the character identification, written as "V.I.N.C.E.N.T.L.F. 396"; a green computer screen at the center of the model; and various labeled indicators throughout. A threaded metal rod that protrudes from the back of the model's head allowed the figure to appear as if it were floating in scenes that required special effects.

Special effects elements in the film were engineered by Walt Disney Production's ACES (Automated Camera Effects System) which allowed the production to utilize both traditional methods of filming and technology that was controlled by computers. In addition, the use of matte backgrounds with double-exposure camera technology, allowed for miniatures to be used.

V.I.N.CENT, which stands for Vital Information Necessary Centralized Labor Force-396, played an integral role in the film as a lovable robot.

Includes a DVD of the film.

8 x 7.5 x 6.75 inches

PROVENANCE Lot 791, "Hollywood Auction 26," Profiles in History, December 14-15, 2006

\$5,000 - \$7,000





Lot 90

***E.T. The Extra Terrestrial*
Mechanical Animatronic Head (with DVD)**

The original Carlo Rambaldi mechanical animatronic head of "E.T.," from the Steven Spielberg film, *E.T. the Extra Terrestrial* (Universal Pictures, 1982).

This original production animatronic is composed of a metal frame with a foam latex outer skin. A series of cables control the movement of the head, including eye movement, lips, eyebrows, forehead, and even the tongue. It could open and close the nostrils of the nose and activate the pulsation of the veins and the jugular in many close-up scenes.

Upon accepting the project during the pre-production of the film, with time pressing, Rambaldi set upon finalizing the design for the E.T. figure. Spielberg sent over early drawings, which had been rendered by production illustrator Ed Verreaux who had worked with Spielberg on the conceptualization of the new character at the director's Malibu beach house on the weekends.

Spielberg sent over photos of poet Carl Sandburg, theoretical physicist Albert Einstein, and author Ernest Hemingway for Rambaldi to study, stating: "I love their eyes, can we make E.T.'s eyes as frivolous, wise and as sad as those three icons?" But Daniela Rambaldi remembers her father wanting to give the character more innocence and finding the reference for the design of the beloved alien's eyes from the blue eyes of the family's Himalayan cat "Kikka," which Rambaldi considered "very innocent" and "a good element for the soul of E.T."

The alien character's unique and memorable, extendable neck was inspired by Rambaldi's own painting *The Women of Delta* (1952) which represented women from his homeland of Ferrara, Italy, characterized by their long necks. Rambaldi believed the character's protractible neck would give E.T. an empathic trait, capable of being able to extend or retract based upon who he was interacting with on screen.



Daniela Rambaldi remembers being called into her father's lab the day before the approval meeting for the design of E.T. with Spielberg wherein she was shown the 3-Dimensional model Carlo Rambaldi had sculpted and asked her what her first impressions were. "Did it give her the shivers?" "Did it make her feel empathetic for E.T.?" "Or did it just disgust her?" And she responded "Dad, he's really ugly, but I feel sorry for him and if I ever met him in real life, I'd help him for sure, and I like his posterior, he reminds me of Donald Duck." Which were the exact words the special effects artisan wanted to hear.

"We all kind of regard him as a living breathing organism, he's a real creature, I think for me, in my experience, he is the eighth wonder of the movie world."
- Steven Spielberg

We have all certainly felt an attachment to our favorite characters in films, but few can be compared to the love that we all feel for E.T.. The impact of E.T. on set was so significant that the actors felt emotional when interacting with it. In the climactic scene of the film as E.T. bids a final farewell to the character Elliot and his family, then child actress Drew Barrymore shed genuine and heartfelt tears she was so touched.

"If the special effect is created very well, most people don't think whether it's mechanical or not -- they're thinking about the story. When I finally saw the finished movie even I cried a little."
- Carlo Rambaldi

This "B" Mechatronic E.T. was consigned directly by the family of Carlo Rambaldi, who director Steven Spielberg affectionately referred to as "E.T.'s Gepetto."

Includes a DVD of the film.

28 x 18 x 25 inches

\$800,000 - \$1,000,000





7in



Lot 91

V: The Final Battle Visitors Mothership Filming Miniature (with DVD)

An original Visitors Mothership filming miniature used in the television mini-series, *V: The Final Battle* (Warner Bros. Television, 1984).

This model is composed of a wood material that has been hand-painted grey and black. The model is suspended by a removable metal bar that connects the rear of the ship to a custom wooden base, which features a red painted "V" on the surface.

This type of filming miniature would have been used in scenes throughout the series when the Mothership was depicted from a distance. The high level of detail in this model, including white hand-painted windows likely meant that it was intended for scenes where the ship appeared above cities.

This three-part sequel to *V: The Original Miniseries* (Warner Bros. Television, 1983) follows a group of humans in a struggle to fight off the forces of an alien race known as the Visitors. The Visitors, keen on taking over Earth, hide their intentions with promises of peace. Their human-like appearance makes them quickly accepted within communities -- though underneath, a reptile-like creature is hiding.

The Mothership was the main ship used by the Visitors, which can be seen hovering ominously above cities and landscapes throughout the miniseries.

Accompanied by a Letter of Authenticity from Jon C. Irvin, a Production Assistant for David Stipes Productions, which reads, "During the 1980s I was employed as a Production Assistant for David Stipes Productions, a company which among other projects had created special effects and miniatures for the television mini-series *V - The Final Battle*. Mr. Stipes was aware I was a fan of the mini-series and when my employment came to an end, he presented me with one of the nine original mothership models from the final scenes of the series. These detailed models were used onscreen for various perspective shots in relation to the moon. Three of this size were created and to my knowledge only two survive. The display stand itself was custom created by Max Cervantes, a Prop Fabricator on productions such as *Star Trek: The Next Generation*."

Includes a DVD of the mini-series.

Mothership: 2 x 7 inches; On Base: 9 x 10 x 10 inches

PROVENANCE Lot 445, "Hollywood Auction 20," Profiles in History, December 10, 2004

\$3,000 - \$5,000



Lot 92

Short Circuit 2 Remote Control "Number 5" Prop

A remote control "Number 5" toy robot prop used in the film *Short Circuit 2* (TriStar Pictures, 1988).

The prop is composed of resin, plastic, metal, rubber track wheels, gears, and electrical components, including wiring. The figure has been adhered in multiple places to remain stationary, though some components are still posable. Hinges are present in the bottom half of the prop, allowing the base to be adjustable. The prop was designed for the wheels to be motorized and powered by remote control. Electrical components are still in the base but are untested. Written on the underside in black marker are the numbers "53.300," the word "POOP" written in green marker and double underlined, and a metal switch with the words "On" and "Off" written in green marker below and above it, respectively. The prop is painted in blue, black, and brown tones, with silver-toned paint to appear metallic. The two small metal rods in the shape of a "V" underneath the prop's face are no longer present, but there is evidence of them having been there previously.

In the opening sequence of the film, Ben Jahveri (Fisher Stevens) is seen peddling Number 5 robotic toys on the streets of a city before one of them wanders off and winds up in the office of Sandy Banatoni (Cynthia Gibb), an assistant buyer for the toy department at Simpson's. The design of Number 5 is reminiscent of the design of Johnny 5, the wise-cracking sentient robot star of both *Short Circuit* films.

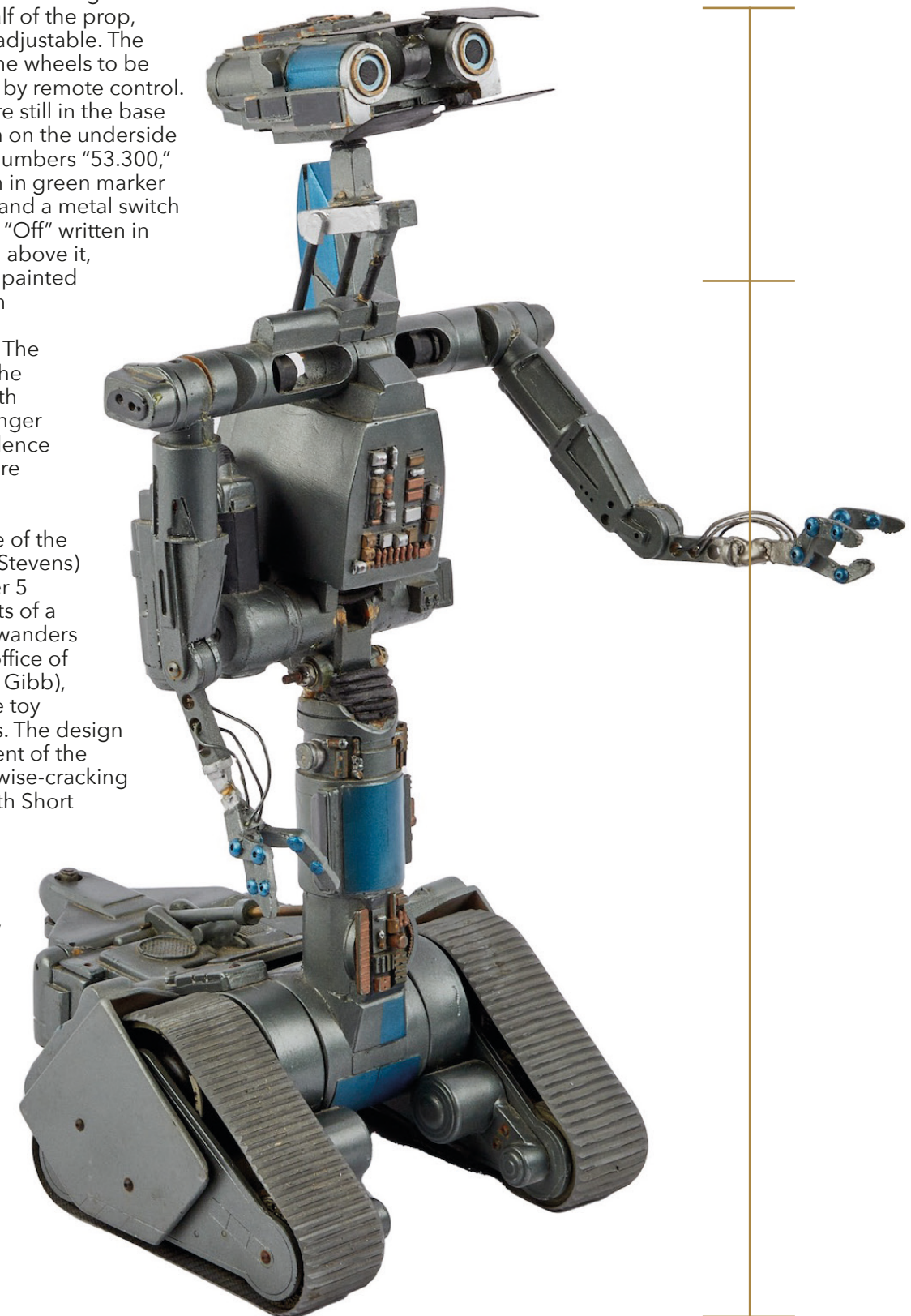
8 x 17 x 9.25 inches

PROVENANCE Lot 1076,
"Hollywood Auction
103," Profiles and
History, June 5-8, 2018

\$8,000 - \$10,000



1.4ft





Lot 93

The Abyss

CAB 3 Submarine Filming Miniature and Components (with DVD)

A 1/8 scale "Cab 3" submarine miniature, along with drafting plans, decals, and various miniature components, from James Cameron's science fiction film *The Abyss* (20th Century Fox, 1989).

The miniature is made from a variety of materials including resin, fiberglass, acrylic, brass, Plexiglas, and die-cast elements, and has been hand-painted with yellow acrylic lacquer. Black and red decals on the front and two sides of the miniature identify the model as "CAB 3." Multiple adjustable mini-floodlights adorn the model, as well as a posable "robotic" claw arm at the front. Electrical components, including wiring, are present throughout; all are untested. Some small areas have been restored and repainted by the original model maker.

Filming of the submersible miniatures occurred at Dream Quest Images in Culver City, California and were supervised by President Hoyt Yeatman. While Cameron shot the underwater sequences of the film with the actors and full-sized submersibles in tanks at Gaffney Studios in South Carolina, Yeatman and his team used multiple filming techniques to match the full-sized footage with miniatures. These techniques included shooting dry-for-wet, meaning filling the soundstage with smoke to create the appearance of the miniatures being underwater, and a combination of a Gantry suspension system (or "Krzanowski rig"), where the miniatures are hung overhead by wires, and the first ever usage of multiple-motion-control filming.

The 1/8 scale was determined to be the smallest possible size for the models as the interiors had to hold miniature 35mm back-projectors that would project pre-filmed footage of the actors in the submarine cockpits onto the front domes from the inside in order to create the illusion of the characters being inside the models. Yeatman, Dennis Muren, Dennis Skotak, and John Bruno would receive an Academy Award for Best Visual Effects in 1990 for their work on *The Abyss*.

Also present are various model components and paperwork, including three production-copied design schematics of the submarine miniature model, dated June 5, 1988; two sheets of decals for "CAB" and "13"; and unpainted model-miniature components, including an access hatch, vent hatches, a propeller, a fin, and mini-floodlight components.

Includes a DVD of the film.

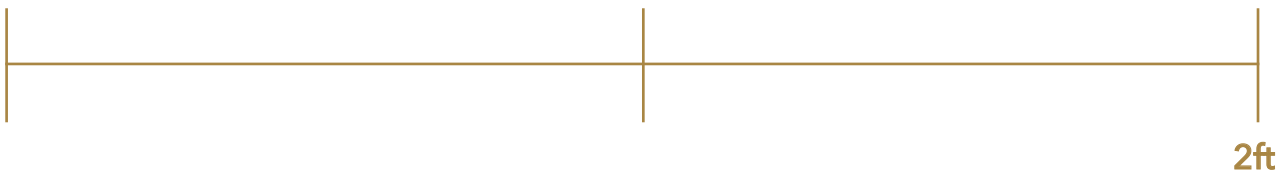
Largest: 28 x 14 x 12 inches

PROVENANCE Lot 8, "Entertainment Memorabilia Auction 138," Prop Store of London, September 20, 2018

\$20,000 - \$30,000



2.2ft



Lot 94

***Independence Day*
Alien Attacker "Agile Fighter" Filming Miniature**

An original alien attacker "agile fighter" filming miniature from the Ronald Emmerich film *Independence Day* (20th Century Fox, 1996).

This filming miniature is composed of hand-painted fiberglass, with additional plastic elements present throughout.

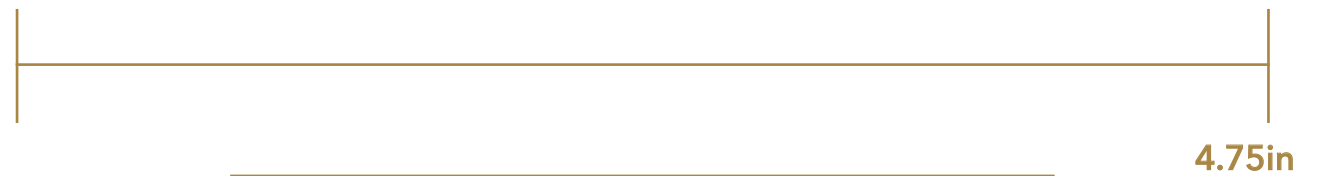
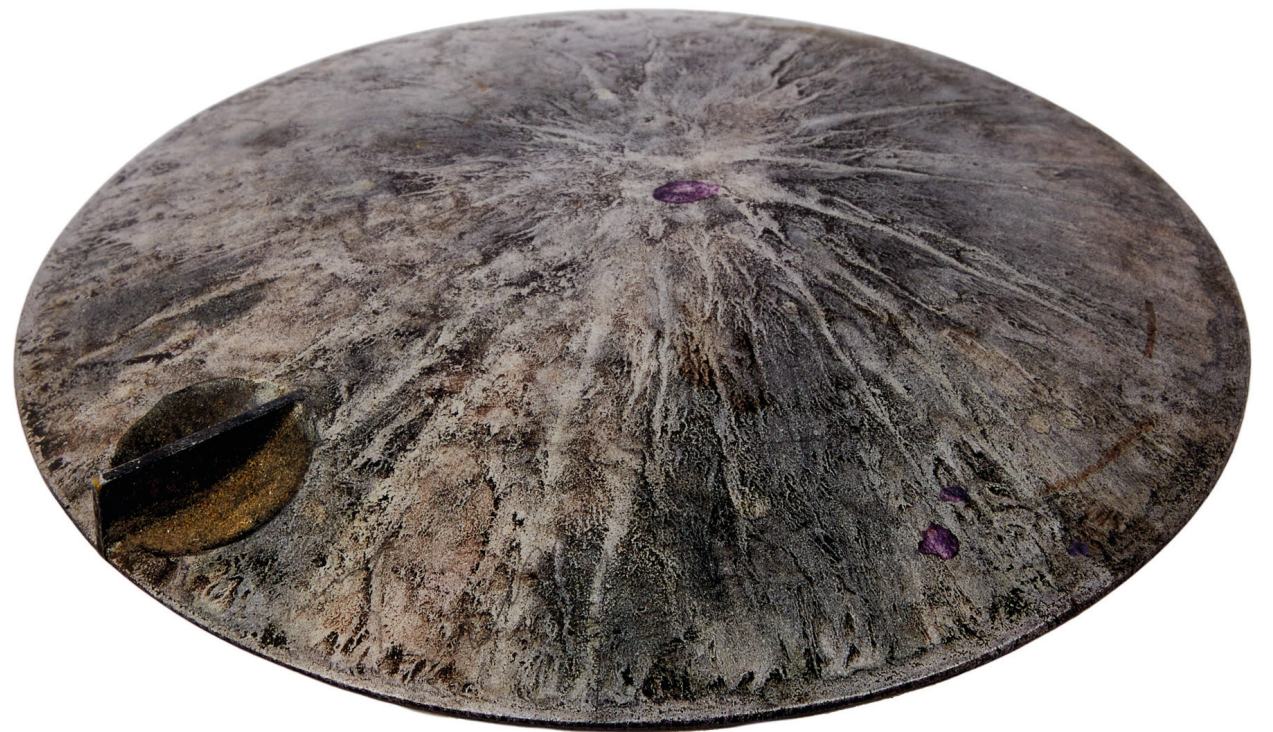
This type of filming miniature was designed for scenes in which the attacker would be seen inside the mothership. This model has been wired for electrical components including an illuminating cockpit and cannon, although these elements have not been tested. A mount located underneath the miniature allowed the model to be used by the special effects team for flying sequences during production.

Independence Day was the highest grossing film of 1996 and earned an Academy Award for Best Visual Effects.

9 x 24 x 23.5 inches

PROVENANCE Lot 990, "Hollywood Auction 32," Profiles in History, August 1, 2008

\$5,000 - \$7,000



Lot 95

***Independence Day*
City Destroyer Filming Miniature Prop**

An original filming miniature prop of the "City Destroyer" alien spacecraft from the film *Independence Day* (20th Century Fox, 1996).

Made of resin and painted in shades of gray with a staining effect, this 5-inch miniature was used for overhead shots, as it contains no design on its base. The miniature is smooth and circular all the way around except for a circular concavity near one edge, with a partial rectangular edge poking out representing the aliens' base tower on the ship.

The City Destroyer ships are one of the most recognizable spacecrafts from science fiction films as they are the ships that first arrive on Earth in *Independence Day* and cause the destruction of many landmarks in the film such as The White House, The US Capitol, and The Statue of Liberty.

Independence Day was the highest-grossing film of 1996 and won the Oscar for Best Visual Effects at the 69th Annual Academy Awards in 1997 with the recipients being Volker Engel, Douglas Smith, Clay Pinney, and Joe Viskocil

4.75 x 4.75 x 0.5 inches

\$3,000 - \$5,000







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